

1ST FEBRUARY

1937

25 CENTS

The ART DIGEST #9

THE NEWS AND OPINION OF THE ART WORLD



Bronze Horse:
Greek 480 B.C.
See Page 8

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by

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DURING THE MONTH OF FEBRUARY



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PEYTON BOSWELL

Comments:

This department expresses only the personal opinion of Peyton Boswell, writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

The Whitney Annuals

THE ANNOUNCEMENT of Director Julian Force of the Whitney Museum that the "Whitney Biennials" are to be transmuted into annual showings of contemporary American art in all media is yet another indication of the practical progression of this institution. Previously the exhibitions, like the Twentieth Century Limited, were divided into sections, oil paintings being shown one year, and water colors, sculpture, prints and drawings the next. While insuring a wide coverage of activity, this plan made for shows that seemed to lack that certain something—maybe it's continuity—that would give the exhibitions the popular appeal that their importance warranted.

New York City, though it is the undisputed art center of a continent and each year provides the stage for hundreds of fine exhibits, lacks a great annual comparable in stature to the Corcoran Biennial, the Carnegie International or the Pennsylvania Academy Annual. There are yearly three large group showings of contemporary art in the city, but none can be called truly representative of the nation's art wares. Water colors and prints are more fortunate than art as a whole.

The annual of the National Academy of Design continues to be predominantly conservative, despite the liberal administration of Jonas Lie. That of the Society of Independent Artists, lately an increasing strain on the retina, seems to be outliving its usefulness. The city's own Municipal Galleries and the various P.W.A. exhibitions have weakened its role as god-mother to the young and the unknown who ask only an introduction to the world. The Salons of America, the third of New York's large group shows, suffers from the weakness of any no-jury exhibition, where a small entry fee is the only criterion of ability.

Maybe the Whitney Museum is destined to give New York its great annual of contemporary American art—a duty that many feel should have been assumed long ago by the Metropolitan Museum. But before that day comes other fundamental changes will have to be wrought in the fabric of the Whitney shows. The fact that the Biennials have been invitation affairs has tended to make them restricted in scope, with the so-called "studio" school of eastern sea-board painters dominating the scene. Experience has proved that invitation lists, even when small, are injurious to an exhibition that aspires to a national flavor.

Another weakness of the Whitney shows lies in the privilege accorded the artist to pick his own exhibit. Artists, for some mysterious reason, seldom are able judges of their own work. Their seats may be a little too close to the ringside. And in the case of the Whitney Biennials a number of the invited artists have not played the game entirely fair. Some, and among them several of the nation's greatest creative workers, have made a practice of retaining their best work for their dealers and sending second-rate canvases to the Whitney. Why? Only the artists themselves know. Had the artists played as fair with the Whitney as the Whitney has with them, the museum's permanent collections would contain a more liberal

sprinkling of masterworks, and would stand today as a more eloquent testimonial to the generosity of one of America's great art patrons—Gertrude Vanderbilt Whitney.

New York will someday have an annual showing of contemporary American art, worthy of the city's artistic leadership. Its avenue of fruition remains for the future to designate. The Whitney Museum may throw open the bars to all artists, or the National Academy may liberalize its jury system. The Metropolitan Museum may decide to play a more definite part in contemporary art, or the city's Municipal Art Committee may build on its First National Exhibition which it held so successfully last Spring. *Quien Sabe?*

A "Racket" Dewey Missed

THE ART DIGEST is once again constrained to warn its readers against the flattering little "racket" that is carried on year after year by two Paris magazines—*La Revue Moderne* and *Les Artistes d'Aujourd'hui*. Both have just circulated entrants in the Pennsylvania Academy Water Color Annual—as they will later the Society of Independent Artists and other large group showings—asking each artist for biographical data and photographs of his work so that Europe may learn of another genius who is blooming unappreciated in his native America. This innocent invitation is followed up a few weeks later with a request that the artist place an order for the number of personal copies he may desire. The money involved is supposedly for these personal copies and the cost of the plates.

The "critics" of these magazines, and especially M. Henry de Montal-Faubelle of *Les Artistes d'Aujourd'hui*, should be praised for their democratic viewpoint. Last year two first-year art students, connected with the circulation department of THE ART DIGEST, almost had their heads turned by these offers of international fame.

If the artist does not "bite" and no order is forthcoming, the project probably is dropped. If he does, enough copies are printed (with a most flattering story) to fill the personal order. Such magazines are out-and-out "puff sheets" as we term them in this country, and carry no authority in professional art circles. Most likely the only persons to ever see the publicity which the victim has bought for himself will be the artist himself, a few of his friends and maybe the editor of THE ART DIGEST, who in his sublime ignorance has neglected to reproduce any of his paintings.

The best advice the editor can give his readers is to repeat what he said in the 15th January, 1935, issue: Beware of foreign "critics" offering publicity. If you have anything worth while to give the world, your own American critics will be the first to discover it—and remember, they don't charge for reproductions.

Proletarianism

BROOKE WARING of Los Angeles writes: "In view of the fact that your magazine is an unprejudiced publication, I am taking the liberty of sending you a reply to the article entitled 'Proletarianism,' appearing in THE ART DIGEST of January 1st. The article calls for an answer as it presents a biased picture of the graphic exhibit, sponsored by the American Artists' Congress. The readers of THE ART DIGEST will no doubt be interested in having set before them the facts pertaining to this important show and its outstanding success on the West Coast."

"In Los Angeles alone 150 prints were sold. The price of the prints sold ranged from \$2.75 to \$20. To my knowledge there has been no sale of prints in recent years in this city which came anywhere near this figure."

[Editorials continued on page 4]



PETER HURD

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THE ART DIGEST is published by The Art Digest, Inc.; Peyton Boswell, President; Joseph Luyber, Secretary-Treasurer; B. M. Boswell, Vice-President. Semi-monthly, October to May, inclusive; monthly June, July, August and September. Editor, Peyton Boswell; Assistant Editors, Helen

"The publicity given to the graphic exhibit was phenomenal. Sixteen articles and four large reproductions appeared in the Los Angeles press. The *Evening News* used a half-page reproduction on the front page. Generally, art exhibits are not given much space in Los Angeles newspapers."

Then Mr. Waring quotes appreciative comments from Buckley MacGurkin's column in Rob Wagner's *Script*, the *News-Week*, the *Evening News* and Harry Haswell in the San Francisco *Wasp News-Letter*. Mr. MacGurkin wrote: "The American Artists' Congress print show has all the earmarks of youth: its vigor, its bright crusading spirit and the rest. It is certainly something to see and to ponder seriously, for there is little question that it is the most significant art movement in our modern America." Mr. Haswell's comment was: "One gets expert handling of form and line, interesting scenes, done by leaders of the graphic arts field. And, let me add, they are far better than those lurid reproductions of *Hope* and *The End of the Trail*, that frightened the sensitive souls into fits of hysteria."

"Mr. Mullen, who had charge of the print show at the Stanley Rose Gallery in Los Angeles," continued Mr. Waring, "considers the graphic exhibit the most widely attended exhibition he has held. It brought people into the gallery who had never attended an art exhibition. They came, they were interested, and they bought. Why do so many critics who write with enthusiasm of the heroic tragedy of Hogarth and Daumier relegate the living artists to the banal and the stereotype?"

It would seem that we have here two factions arguing at cross purposes.

Neither Arthur Millier of the Los Angeles *Times* nor Alfred Frankenstein of the San Francisco *Chronicle* denied in the article entitled "Proletarianism" the material success of the American Artists' Congress print exhibition. They were incensed by the lack of sympathy revealed by so many of the participating artists. Mr. Millier termed a majority of them "radical propagandists first and artists second," whose work "rings in the way a good pep talk does and is just as easy to forget." Mr. Frankenstein accused them of jumping aboard "the social-conscious bandwagon" and by their ignorance and overstatement vitiating the messages of those who feel and know what they are talking about—artists whose knowledge of life does not stem from the slums of New York City and the hot-air meetings in Union Square and Columbus Circle.

There is indeed material for great art in the cause of the defeated, the underprivileged, the misfits. But it takes sympathy and sincerity—call it a soul, if you like—to translate that material into messages that will touch the hearts of other humans. What so many of these social-conscious artists lack is knowledge of the rule of accent, the time to whisper, the time to shout. Among actors Richard Mansfield had that gift to the nth degree. A Mansfield whisper echoed through a theatre as never could the loudest shout of a less clever actor. And one must have been well insulated who did not feel his spine tingle. Daumier had it among the artists.

All too true is the statement of Alfred Frankenstein that when starved, brutalized, ragged Pennsylvania coal miners are dwelt upon repeatedly "with the utmost melodrama and in every single instance by an artist whose

[Please turn to page 23]

Boswell and Paul Bird; Business Manager, Joseph Luyber; Circulation Manager, Esther G. Jethro.
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The ART DIGEST

THE NEWS MAGAZINE OF ART

VOL. XI

New York, N. Y. 1st February, 1937

No. 9



Sleeping Black Girl: HENRY LEE MCFEE



Portrait of Peter Hurd: HENRIETTE WYETH

Pennsylvania's Annual Emphasizes Sound Technique, Craftsmanship

Good, solid, conservative painting and sculpture, conscientious works that are apt to stir little controversy, furnish the keynote of the 132nd annual exhibition of the Pennsylvania Academy of the Fine Arts, on view until Feb. 28. The jury, faced with more than 1,700 painting entries alone, aside from the 160 invited canvases, displayed unusual severity in limiting the show to 258 paintings and 94 pieces of sculpture—nearly 100 less exhibits than last year. The impression of spaciousness, due to this valiant jury service, is heightened by the elimination, with but two exceptions, of the “skying” of paintings one above the other. In the opinion of the critics this is the best academy annual of recent years, a show that gives a good indication of the major trends in contemporary American activity.

Five prizes were awarded in the painting section and one in the sculpture. The Temple gold medal for the “best picture in oil without regard to subject” went to Henry Lee McFee for his *Sleeping Black Girl*, a semi-nude Negress taking a siesta, her red-bandana covered head resting on an indolent arm, a pose that must have required few “rest periods.” The Walter Lippincott prize of \$300 for the best figure painting was awarded to Ernest Ipsen for *Mr. Lanth and Bottles*, Bottles being the pet dog that lies in the subject’s lap.

Henriette Wyeth won the Mary Smith prize of \$100 for the “best painting by a woman artist of Philadelphia” with a portrait of her artist-husband, Peter Hurd. Mr. Hurd is pic-

tured in his studio with a mountainous New Mexico landscape forming the background for his blond head. Daniel Garber’s *Springtime, Tohicken* was honored with the Jennie Sesnan medal for the “best landscape in the exhibition.” The Carol H. Beck medal, for the best portrait in oil went to Frank von der Lancken for *My Mother*, showing a pleasant-faced elderly lady seated with folded arms. Anna Hyatt Huntington, who has herself donated so many prizes, was awarded the George D. Widener memorial prize for her sculpture *Greyhounds Playing*, an animal group done in white metal.

“Is the ‘pastime painter’ a menace to American art,” asks Dorothy Grafly in her review of the exhibition in the *Philadelphia Record*.

Of more than 1,100 paintings submitted to the Philadelphia jury for the 132nd annual, she writes, “a majority, according to John Andrew Myers, secretary of the Pennsylvania Academy of the Fine Arts, were of ‘pastime’ caliber. That fact, again quoting Myers, accounts for the ultra-conservative range of the prizes. . . .

“Just what it means to American art is another question. Is it peculiar to Philadelphia, or does it happen also at the Corcoran Gallery of Art in Washington? (The American section at the Carnegie International is now wholly invited.) Are we, as a nation, kidding ourselves into believing that every businessman is a Titian incognito?

“The great argument for putting brushes or clay into the hands of the layman has

been that, by experiencing the thrills and throes of creation, the individual may become more appreciative of the professional.

“If however, we are merely increasing the now legion number of Americans who think they can paint, or carve, or model, then we are paving the way for wholesale mediocrity, both in appreciation and production.”

Miss Grafly, who is the annual’s severest critic, found this year’s showing “taken by and large, a better exhibition than its immediate predecessors and gains in dignity through shrinkage in size. A good, conscientious, conservative show, it has the atmosphere of a museum selected aggregate. As a result, while there are many genuinely interesting canvases, there is little fire.”

The sheer homogeneity of the show caused her to see it as not the product of a jury of different tastes, but the choice of one man. The jury for paintings was composed of Roy C. Nuse, James Chapin, Arthur Meltzer, Ross Moffet, Chauncey F. Ryder, Eugene Speicher and Franklin C. Watkins. For sculpture: Albert Laessle, A. Stirling Calder and James Earle Fraser. Their 98 acceptances, Miss Grafly wrote, “could scarcely outweigh the mass opinion reflected in 160 invited canvases, and the rites of invitation remain as secret as any pagan Indian cult practiced in the darkness of a native adobe.”

As a cross section of American art, however, this carefully selected annual “shows certain definite trends. The still-life is on the run. The landscape is still important but is chang-



Springtime, Tohicken: DANIEL GARBER

ing from the realism of Redfield and the soft impression of Garber, winner of the landscape prize, to something less soothing to the emotions. Skies are clouded rather than sunny, and storms abound. Perhaps it is indicative of the time.

Figure compositions also are changing from studio-posed nudes or portraits with still-life flavor to creations that deal either with what the artist sees about him on farm, in mine and on street, or with his own emotional reaction to the scene.

"An outstanding canvas chooses the simplest subject matter—children at school desks working over their sums. It is by John J. Soble, and offers a fine example of the best type of realism, as honestly American as one may find.

"Different in type is Paul Sample's *Norris Dam* in which sense of depth and distance and tremendous scale is attempted through careful relative placement of construction

groups, houses and barren mountains. Then there is Hobson Pittman's *Old Philadelphia* with its weird red houses lurid under a cloud-hung moon and intensified by artificial light from a corner store.

"More and more the landscape veers toward the dramatic as in Ann Brockman's *Thunder Storm*, Francis Speight's *Miner's House* and Margaret Gest's *Shepaug Valley*.

"The close alliance between the contemporary stage-set and the contemporary landscape is more than ever evident. Sometimes it is landscape pure and simple, as in Virginia McCall's *Sunken Garden Haverford*; sometimes there are figures, as in an outdoor conversation by Esther Williams.

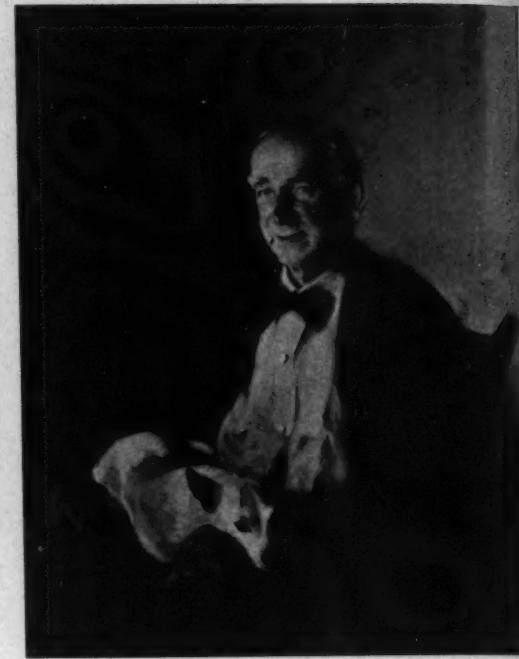
"Just as Albert P. Ryder, American 19th century master, drew magic from the pulsing of color, so Eugene Higgins creates a timeless epic in his covered wagon struggling over the hilltop against a golden sky."

Miss Grafly was generous this year in design-

nating "interesting canvases." Among those so singled out are works by Jon Corbino, Ogden Pleissner, Wayman Adams, Henry Varnum Poor, Leon Kroll, William Archer, Adrian Siegel, Grant Wood, Frank Kirk, Thomas Benton, Henry Mattson, Paulette van Roekens, Evelyn Bartlett, Maurice Molarsky, Paul Trebilcock, and Leopold Seyffert. Frank Mechau's extremely narrow seven-foot sketch for a mural, *Winter Pastures*, is one of the most talked-about exhibits in the show.

Among the sculptures, Miss Grafly singled out for special mention Albert Laessle's head of Joseph T. Pierson as marking "a step forward in the sculptor's appreciation for life and form," and showing "marked contrast to many of the slicked-over but poorly constructed busts in the annual." Other sculptors who "claim attention" are George Demetrios, Antonio Cortizas, Gertrude Lathrop, William F. Bogar, Jr., Ralph Humes, Charles Rudy and Adolph A. Weinman.

My Mother: FRANK VAN DER LANCKEN



Mr. Lanth and Bottles: ERNEST IPSEN

Greyhounds Playing: ANNA HYATT HUNTINGTON





End of Summer: SYLVIA KODBANOFF



My Table: IDA TEN EYCK O'KEEFFE

Women in 46th Annual Reveal a Natural Flair for the Decorative

A WIDER VARIETY of subject matter and a decided decorative note characterize the 46th annual exhibition of the National Association of Women Painters and Sculptors being held at the American Fine Arts Galleries, New York, until Feb. 10. The exhibition is so broadened out with its 368 pieces that the "Academy Room" is in use for the first time since the women started holding their annuals there in 1918. Thirteen prizes were awarded, nearly half of these going to artists living outside New York. Artists from almost every state, as well as some from Canada and Mexico, are represented in this largest of the association's exhibitions.

Ruth Starr Rose won the Mary Hills Goodwin prize of \$200 with *The Twilight Quartet*. This group of colored singers is jubilantly painted in fresco tones with the warblers caught in an ecstatic mood. The Celine Baeckeland prize of \$150 for an American landscape was awarded to the well-composed winter scene *The Cider Press* by Miriam McKinnie. This is not so much a portrait of a cider press as it is a panorama of the countryside. The Larkin prize of \$100 was won by Bianca Todd of New York for *Clarinets*.

Ida Ten Eyck O'Keeffe was awarded the De Forest prize of \$100 for her still life *My Table*. Lena Gurr was given the Marcella Brady Tucker prize of \$100 for *Snowy Vistas*. A bold study, *Sunshade and Sunflower*, showing a black cat against strong yellow, won the \$100 Cooper prize for Gladys Edgerly Bates of Trenton, N. J.

Other painting awards were: the Marjorie E. Leidy Memorial prize of \$100 to Frances Failing for *Llameris Pass, Wales*; the Edith Penman memorial prize of \$50 for a flower painting to Margaret Huntington; the Lindsey Morris Sterling prize of \$50 to Mary Aubrey Keating for *Laundry*; Olive Noble prize of \$50 for a miniature to Alma H. Bliss for *In a Pensive Mood*. Another prize of \$15 will go to the painting receiving the popular vote of the visitors.

In sculpture the first Anna Hyatt Huntington prize of \$250 went to Sylvia Kodenoff

for *End of Summer*; the second Huntington prize of \$150 was given to Marian Sanford for *Diana*, and the third Huntington prize was awarded to Lillian Swann for her *Lions*.

No startling or fantastic canvases are to be found. The Association's work continues in a sane and progressive vein, with the women following a natural decorative sense. Whether in comments on everyday life or in arranged compositions the women artists manage to produce pictures that are decorative and pleasing, even if they do many times lack vital and dynamic structure. As usual Mary E. Hutchinson draws attention from the entire wall with her large and vivid canvas, *Puppet Family*, showing a grotesque group of be-wigged and painted puppets tumbled about in a closet. The nearest approach to

fantasy is the Surrealist painting of *Girl at Harp* by Margareta S. Hinchman, depicting the movement of a girl's hands while playing.

Other remembered contributions are Sue May Gill's large canvas of *Estelle Dennis in Modern Dance*; the colorful *Susquehanna* by Florence Cannon; Genevieve Rixford Sargent's *The Band*, another study of Negro musicians; the pallid still-life *Favorites of Yesterday* by Sara Hess; Marion Boyd Allen's open air portrait of *Hosteen Tsosie—Navajo*; and Hortense Ferne's painting of circus people making up under a tent called *Clown Alley*. Caroline Durieux has two venomous comments on women; Evelyn Mae Weatherby offers a landscape in a bold treatment of planes; and Elizabeth Jones Babcock shows two selections from her *Pursuit of Food* series.

Snowy Vistas: LENA GURR





Pantheress: ROMAN IMPERIAL PERIOD
Lent by Metropolitan Museum



Youth: GREEK 5TH CENTURY B.C.
Lent by Boston Museum

Five Thousand Years of Bronze Sculpture in Buffalo Exhibit

PROBABLY THE FIRST EXHIBITION held in America tracing the entire history of bronze sculpture has been assembled for the month of February at the Albright Art Gallery in Buffalo. It is a brilliant display that has been gathered exclusively from American sources by the director, Gordon B. Washburn. Called simply *Master Bronzes*, the exhibition comprises 173 items, all in the round, carefully picked from 13 public institutions and 12 private collectors throughout the nation. A de luxe catalogue, profusely illustrated and with monographs on the different periods contributed by eight scholars, has been issued through the generosity of Seymour H. Cox, Jr., who also made the exhibition possible.

The pieces, displayed in cases of dark wood and glass against a background of grenadine colored velvet, especially dyed to suit the varied patinas, cover a chronological range of nearly 5,000 years, and span nearly all civilizations from ancient Sumer to contemporary America. Of timely interest is a group of Renaissance sculptures from the Dreyfuss Collection, lent by Lord Duveen, representing a part of that famous collection which was not acquired by Andrew W. Mellon for the projected National Gallery. Also included are bronze vessels from the Bliss Collection, and several rare pieces from the Oriental Institute, Chicago. A total of 33 figures are loaned from the Metropolitan Museum and 26 from the Boston Museum of Fine Arts.

A history of art reconstructed from bronze statuary down the ages provides, in a sense, more rewarding continuity than any other approach. The medium itself is so versatile that nearly all emotional and intellectual states find expression in it, from the calligraphic fluency of the ancient Chinese to the static patterns of Henri Matisse. Bronze is a tensile metal; it therefore can take without support whatever attenuations of form the artist cares to express. It can take, in addition, the most subtle surface nuances, smooth, sharp, rough, and even incision.

The eight main periods or styles represented in the exhibition are illustrated with uniformly high quality bronzes. From ancient Iran

are many figures in the familiar eastern Asia "animal style." Arthur Upham Pope, in the catalogue, proposes that the origin of bronze working originated on the great Asian plateau. The Far East, represented by about 30 pieces, generally embellished its bronzes with incised geometric designs. In his catalogue essay on this section, Langdon Warner pleads for more honest thinking about this Oriental art. "Intellect and sweat went into the making of these things," writes Warner, and he hopes for better appreciation of its craftsmanship.

The Greek section, brilliantly presented, and in the catalogue ably championed by Miss Gisela M. A. Richter of the Metropolitan Museum, leads with New York's prize of prizes, the proud 5th century bronze marching horse

Hercules Strangling Antaeus: FRANCESCO DA SANT'AGATA. Lent by J. E. Widener

so loved by visitors to the Metropolitan. (Surely it is time this fellow were given a name for quicker identification.) Apollos, tipsy and sober Hercules, athletes and maidens, and the saluting Arcadian youth from the Boston Museum are included. Completing the ancient periods are the small serpentine and fleshy forms from India.

From the medieval period are several small bronzes, sometimes lavishly detailed, and always utilitarian. As Marvin Chancey Ross points out in the catalogue, "the figures were rarely created as statuettes, but as part of a whole design." The Renaissance section is richly represented with figures by Verrocchio, Cellini, Bologna, Vittoria, and Peter Vischer, among others.

An unusual *Hercules Strangling Antaeus*, by Sant'Agata from the Widener Collection, strikes a humanist note; Peter Vischer's *Self-Portrait* is intensely realistic, while two groups by Clodion illustrate the Rococo adaptation.

In the modern section versatility runs rampant. Daumier's twisted forms; Barye's accomplished animals, grinning and abandoned dancers by Carpeaux, Rodin's impressionism, and solid, stolid Maillol, run the entire gamut of bronze effects. In contemporary work the Germans are best represented, with work by Lehmbruck, Barlach, Kolbe and Sintenis. The solitary American included is the late Gaston Lachaise, whose monumental and earthy semi-nudes conjure a new cosmic nobility to all womankind.

Probably no other art form can be as intimate and appealing as a small bronze. At the Albright Gallery man, ancient and modern, may well shake hands—they have done marvelous things with their ten odd-looking fingers.



16 WATER COLORS BY PARSONS SOLD: Sixteen of the water colors in the exhibition by Betty Pierson-Parsons, just terminated at the Midtown Galleries, New York, were sold. This surpasses Mrs. Parsons' sales record of a year ago, when 14 water colors found buyers in her initial show. The artist is now planning a sculpture show.

The Art Digest

Winlock Reports

IN HIS ANNUAL REPORT on the Metropolitan Museum of Art, Herbert E. Winlock, director, called that institution "in many respects the most antiquated art museum in the country." Mr. Winlock stressed the need of funds to repair and remodel the "antiquated and completely outmoded" parts of the structure that houses the large and immensely valuable collections. The roof leaks in a score of places, said the report according to the *New York Times*, and skylights have fallen in with "such distressing frequency of late that wire-mesh nets had been rigged over many galleries to catch the falling glass."

The old cast room in the center of the building reminds the director of an out-of-date "railway station." Its roof is still supported by the tin-encased iron girders in the style of 1879 when that section was erected. "As I once told Mayor LaGuardia," said Mr. Winlock, "if we got a really good northeast storm the whole skylight over the cast hall would be wrapped around the obelisk, out back of us in Central Park."

Last year the city's allotment of \$150,000 was spent for badly needed repairs on the roof along the Fifth Avenue front. This year an appropriation of \$585,000 is asked for repairs and construction. The cast hall would be reconstructed from cellar to roof at a cost of \$300,000. Now that original sculpture in many periods and styles has been added to the museum's collections the importance of the ghostly white casts has diminished. These will be housed in a new one-story building to cost \$75,000, and the fine collection of armor will be moved into the hall. An enlarged second-story balcony would provide for the prints, making them adjacent to the painting collection.

The 150,000 feet of increased floor space resulting from these improvements would ease the crowding throughout and make it possible for the collections to be rearranged on a logical basis. It might even be possible, added Mr. Winlock, to follow the example of South Kensington Museum in London, and the Museum of Fine Arts in Boston and set aside a small gallery on the first floor for "a picture or art object of the month," thus calling attention to the museum's treasures by placing them on special exhibition. The rest of the appropriation would be used for roof repairs.

"If the city gives us the funds we need we will be able not only to modernize our plant, but to rearrange our collections in such a way that a Rembrandt student will not have to walk three full city blocks from Rembrandt's paintings to his prints," continued Mr. Winlock. "Someone interested in the decorative arts will not have to walk from glass and china in the south wing on 80th Street to the north wing on 85th Street to inspect our textile collection."

ZANESVILLE'S NEW ART MUSEUM: An art museum and school has been opened in Zanesville, Ohio, under the able direction of H. Stewart Leonard. Classes in art are being conducted by Miss Ellen Jennings, and exhibitions portraying local history, industry and art are to be held. The building, a remodeled residence, contains six galleries, an enclosed porch for industrial exhibits, and studio space for painting, modeling and ceramic instruction. A small auditorium seating one hundred and fifty persons is available to any group in the community as a meeting place. Because of Zanesville's historic position in the pottery industry of America, this phase of industrial art will hold a prominent place in the Institute's activities.

1st February, 1937



Ellenville, New York: LOUIS EILSHEMIUS

—And so the Editor Sent His Photographer

LOUIS EILSHEMIUS, who put away his painting materials sixteen years ago and then four years later was hailed as a neglected "genius", is being given a one-man show at the Valentine Gallery, New York, until Feb. 20, his first exhibition since 1933. The painter is now 72 years old and is confined in his home as the result of an automobile accident some years ago. Self-styled variously as the "Transcendent Eagle of the Arts", "Mahatma," etc., Eilshemius has long been an untiring writer of "Letters to the Editor" in the New York press, in which he proclaims his genius without equivocation. Since the sudden recognition in 1924 his paintings have been acquired by, among others, the Metropolitan, Whitney, and Modern museums in New York.

The Eilshemius saga begins at Cornell University in 1882. In the two years the young man was there he decided, like Henry Adams, that the professors had nothing to teach him. He also decided to become the greatest painter of his time. Three years later, after study with Kenyon Cox, Eilshemius exhibited his first picture at the National Academy. This was his last to be exhibited for 30 years. A year of study under Bouguereau at the Académie Julian in Paris followed, and then 20 years of travelling and painting in America,

LOUIS EILSHEMIUS



Europe and the South Seas. Eilshemius entered a picture in the first Independents Show, in 1917, and priced it at \$50,000. Marcel Duchamp, creator of the famed *Nude Descending Staircase*, (whose porcelain toilet accessory was rejected for entry in the same show) immediately said on seeing the Eilshemius picture that here was something that mattered. He thought the price was justified.

The artist's reputation slowly came to life. In 1922 the succoring Société Anonyme gave him a one-man show to be followed by another in 1924. Henry McBride, on the latter occasion, wrote in the *New York Sun*: "Eilshemius' work already takes a place ahead of both Fuller and Blakelock." Forbes Watson, in the *World*, said "Mr. Eilshemius, whatever one may think of his work, is a genius." Summarizing Eilshemius' work in 1934, *THE ART DIGEST* said: "There is no touch of foreign flavor in Eilshemius. Essentially American, his works reflect the romantic spirit of the nineties in their passages of color. Artists grown weary of apple set-ups and the dull tones of studio painting may turn to his romantic landscapes for escape. Romance may be found with Eilshemius' blue skies and verdant pastures."

The most recent of Louis Eilshemius' periodic and always refreshing letters to *THE ART DIGEST* proposed a new policy for this magazine. The letter, dated Jan. 15, reads as follows:

"Your today's issue is not artistic in the classic sense. Now why don't you cater to the fine art painters? Most of your reproductions are mere 2nd and 3rd rate stuff. I propose a new venture: this: print photos of 5 of my fine art work every month. Pray start at once. Send your photographer to my room. Good light from 12 M. to 1 P.M. I'm your subscriber for 10 years. There get busy. I'll get a law for art magazines.

—L. W. Eilshemius"

Most of Eilshemius' letters, which are usually embellished at the top with a calligraphic-embroidered slogan, follow on the heels of the reproduction of a Picasso painting. After the recent Picasso shows *THE ART DIGEST* received this:

"Picasso is a Soso
Marin is a hobo!

Dear Sir:

Well how can you print such stuff as Marin and that Cubist disgrace of Picasso *Woman Reading a Book*! . . . For the devil's sake show the public fine art.

My art!

—Mahatma."



A CHAPTER OUT OF MISSOURI HISTORY: *Flames of the Civil War and a lynching by vigilantes in the background; to the left, coon hunting, horse trading, and a political meeting in which Benton's father is the speaker; Gov. Park sits on rostrum; primitive agriculture; pony express.*

Thomas H. Benton Paints the History of Missouri—Starts a Civil War

THE SOCIAL HISTORY OF MISSOURI, from the days of the trapper and the trader, the border outlaws and the slave exploiters down to the 1936 era of Boss Tom Prendergast, is traced by Thomas H. Benton in what Walter G. Heren of the Kansas City *Journal-Post* terms "the most interesting room in Missouri," the house of representatives lounge in the State Capitol at Jefferson City. It was Benton's first commission from his native state—the Legislature appropriated \$16,000 for the murals—and the artist, whose ancestral roots date back to before Missouri attained statehood, spent 15 months of hard, concentrated effort putting his memories and ideas into pictorial drama. At the end his comment was: "My work is incomplete as to Missouri's history, I would like ten times the wall space."

Throughout the murals, which are receiving columns of publicity and full pages of reproductions in the Middle West press, may be recognized the faces of scores of contemporary Missourians, a typical Benton touch that lends a certain hominess and naturalism to the scenes. Mr. Heren's account in the Kansas City *Journal-Post* gives an excellent description of the panels, and it is from his article that the descriptive text reprinted below comes.

In the first panel, where the story of social progress has its beginning, Warden J. M. Sanders of the state penitentiary is shown placing a pack on a mule, symbolizing trail life in the early part of the 18th century. Traders are seen swapping with the Indians. In the northeast corner panel early pioneer life is depicted, a scene that might be laid a century after the time element reflected in the first panel: the cathedral in St. Louis, a baptismal by immersion, a horse trading incident, a slave block where a Negro is being examined by prospective buyers, an old water mill that still stands in Neosho County, and a hunter and his two dogs. The face of the hunter is that of Charles La Pierre, local insurance agent.

The next sequence is the political scene, which Benton himself likes best of all the panels. It has a background of the old Pike

County court house in Bowling Green. A huge picture of Champ Clark acts as a backdrop for the rostrum. The features of the two seated figures are recognizable as those of Governor Park and Mayor Means Ray of Jefferson City. The speaker is M. E. Benton, father of the artist, long a congressman and United States district attorney, who was removed from office and later reinstated by President Cleveland. He had been charged with "intense partisanship." Congressman Benton was an intimate of Senator George Graham Vest, whose fame rests today on his beautiful and eloquent plea in defense of a dog.

Another scene depicts an Ozark farm of post Civil War days, dated by its crude implements of agriculture. It is in marked contrast to the modern farm scene, reminiscent of harvest time on a north Missouri farm. Following this is the county courtroom scene, laid at the old Neosho county court-house, a boyhood memory of the artist. A jury in the box is listening to a plea by Nat Benton, brother of the artist, who is prosecutor for Greene County. It is a typical courtroom scene," writes Mr. Heren, "except for the reporters. They are working too hard."

On the east wall is the scene portraying St. Louis. It is chiefly used in depicting the brewing industry, says Mr. Heren, and "since 30,000 St. Louisians work in 14 breweries, the portrayal is typical of the state's largest city." The persons sketched in this and the shoe factory panel are actual workers. The Kansas City panel has a background of beef carcasses hanging in slaughter houses, a group of grain elevators and the Nelson Gallery of Art. In the foreground, seated in a chair and smoking a cigarette is a man with the most widely known features in Missouri, those of Thomas J. Prendergast.

These are the main panels of the mural. Above and to the right and left of each door are separate paintings dealing with Missouri life, its history and its legends. The three legendary pictures show Huck Finn and Nigger Jim of Mark Twain fame; Jesse James and his gang holding up a train; and a portrayal of the famous ballad, "Frankie and

Johnnie," showing how Frankie shot Johnnie in a St. Louis Negro saloon when she caught him "doin' her wrong."

Another separate painting shows the beating of Negro slaves—already protested by Negro groups as degrading to the race—at the early lead mines of St. Francois County. The scene was inspired by the stories of Renault, who in 1735 imported 500 San Domingo slaves to the country for use in the mines.

Thomas Hart Benton must have been born a child of controversy, for it follows him wherever he goes, providing Benton a not unwelcome diversion. As was to be expected his Jefferson City murals have provoked a controversy which is following traditional lines. To some his paintings are excellent and faithfully portray life in the state; others claim that he has insulted his native Missouri. As the war of words rages, Benton appears little concerned as he spends the \$16,000 which the Legislature appropriated, to quote the *New York Times*.

To accusations that he left out "the beautiful and representative phases of historic Missouri" and depicted it as a "houn' dog state," peopled by "gaunt, ugly caricatures," Benton replies: "To me these things are beautiful. They are part of the life and legend of Missouri as I know it. I am an ordinary American painting the world in front of me and I have no time for hokus-pocus. I painted in Jesse James because he inaugurated a rather important business in the United States."

Missouri's civil art war centers about Dolly, a red dairy cow, who is accused of being "entirely too skinny for any Missouri cow" or for giving milk. A "news item" in the *Capitol News*: "Representative Paul R. Evans of Texas County says that Benton's mural cow is so darned poor she won't be able to make it through the winter. Now if the horses, the mule with a cow's hips and tail, and the stenographer, all of whom are long and lank and lean, will also fail to make it through the winter, Missouri will have much to be thankful for."

Benton's answer to the bovine argument:

The Art Digest



FAMILY, FARM AND LAW: A family study, showing father resting, mother working and son preparing for a "date"; the development of agriculture; Dolly, the cow that's too "skinny"; mills; elevators; Neosho Courthouse; Nat Benton pleading a case; mining scene.

"Any real farmer knows a milk cow doesn't take on fat. I haven't heard a single dirt farmer object to the way she is painted.

Showing how ridiculous art controversies can be was the dispute over the eggs Benton used in his painting. One legislator accused the artist of using \$2,751 worth of eggs. But when the yolks were separated from the whites, it was found that Benton had used "a few more than 35 dozen," worth about \$10.50.

"Whether one likes the Benton pictures or not," said the Kansas City *Star*, "they have vitality. By contrast many of the other murals in the capitol look merely pretty and senti-

mental. In the old Whittier home at Amesbury, Mass., hangs a crayon portrait of Harriet Beecher Stowe. It represents her as a beautiful lady. Her brother, Henry Ward Beecher, visiting Whittier, stopped in front of the portrait. 'Well,' he commented, 'that's the way Hattie ought to look.'

"So many paintings are pictures of the way Hattie ought to look instead of the way Hattie really looks.

"The question of whether the Benton pictures may properly be called beautiful is arousing endless discussion. People have been trying to define beauty from the time of Plato with-

out conspicuous success. Perhaps Anatole France was right in saying that 'we shall never know exactly why a thing is beautiful.'

R. H. Barlow was among those who defended the murals in a letter to the editor of the *Star*. "Aside from his supreme technical competence," he wrote, "Benton's dish is beef-steak rather than fudge—a virtue in the eyes of many. If Missouri does not appreciate her gain, possibly she had better commission a Maxfield Parrish to execute harmless decorations; or better still, obliterate the frankness of his work as Rockefeller Center did to Rivera's by knife and pickax."

Progressive Americans Represented in an All-Sculpture Exhibition

WITH MORE THAN 30 ART SHOWS opening weekly on New York's Fifty-Seventh Street it is seldom that sculpture is made the main attraction in a unifying exhibition. Usually the plastic medium may be found scattered through leading annual exhibitions, on a ped-

estal here and in a nook there, or in single or small group shows. This month the Milch Galleries present a collection of 20 important works by leading Americans. With no canvases on the wall to detract and no corners to scrutinize for sculpture, this exhibition gives

the public ample opportunity to study the progressive school of American sculpture. Most recent examples are included with some pieces finished just in time for the exhibition.

The characteristic ruggedness of Jacob Epstein, American sculptor who works in London, is seen in his heads of the dancer Rame Ramah and a Javanese girl. Heinz Warneke contributes a wood sculpture *New-born Calf* and an endearing little stone *Thinking Monkey*, who seems to be seriously puzzled over the state of world affairs. Two new and unusual terra cottas, *Torso in Space* and a veiled *Arabian Girl*, show Archipenko's occupation with abstract forms.

In a different vein are Hunt Diederich's decorative compositions, and Paul Manship's classical *Achaeon*, a nude with leaping dogs, and *Flight of Europa*. Representing the younger school, John Flanagan shows *Evening*, a stone female figure in a drooped attitude. Maurice Sterne contributes a bronze *Seated Nude* and *Head of a Bomb Thrower*, while Eli Nadelman includes two typical subjects. The late Gaston Lachaise, who is usually known for his monumental nudes, is represented with an *Egyptian Head*, a small study for the splendid *Standing Nude* in the Whitney Museum and a small bronze of his well-proportioned wife seated in costume. The familiar style of William Zorach is found in *Child on Pony* and *Reclining Cat*.



Albright's Aging "Ida" Repeats Her 1931 Chicago Triumph in Springfield

ALL THE AWARDS at this year's exhibition of the Springfield (Mass.) Art League went for the first time in recent years to out-of-towners. The show, on view at the Springfield Museum until Feb. 7, consists of 123 items in painting, print and craft media, selected by two juries—one of distinguished visitors and another, which selected the crafts group, of experts from Western Massachusetts.

The first prize in oil was awarded to Ivan Le Lorraine Albright for his large canvas *Into the World There Came A Soul Called Ida*, and the two co-equal honorable mentions in oil went to V. Helen Anderson for her *Sunflower and Leaves*, and to Susan A. Burr for *Perfect Autumn Day*. The first prize in water color was awarded to Milton Bellin for *Dead End Creek*, and the honorable mention was presented to Professor Rogers D. Rusk, of the Mount Holyoke College faculty, for *View from Aunt Lydia's*. Randolph W. Johnson's *Head of Lome Pierce* won the \$50 sculpture prize, with honorable mention going to Marcia Gaylord's *Lilies*. A four-fold screen by Charles Wheeler won the \$25 crafts award.

W. G. Rogers, reviewing this year's annual in the *Springfield Union* said that "the award of prizes by the thorough-going but possibly too amiable juries will be generally applauded. The prize winners are at least as worthy as they have been before. The first in oils, though you may not like it, is a remarkable canvas in many ways, and the first in water colors is one of the finest papers ever exhibited here by the league."

Albright's winning oil is well known in

Into the World There Came a Soul Called Ida: IVAN LE LORRAINE ALBRIGHT



Bad Companions

INDIGNANT over the inclusion of works by the insane and children in the Surrealist extravaganza at the Museum of Modern Art, Katherine S. Dreier, president of the Société Anonyme, has withdrawn her paintings and those of the Société from the exhibition, which is now stopping at the Pennsylvania Museum on its tour of America. Miss Dreier, an American painter who founded the Société with Man Ray and Marcel Duchamp in 1920, feels that the museum was insincere in presenting this movement to the public, and that only derision is provoked "by making a pot-pourri of the works of the sane, the insane and children."

During its six weeks stay in New York the show was visited by more than 50,000 people. At that time Miss Dreier hesitated in withdrawing her work because of "embarrassment" to the museum. Now she feels that she can no longer support "this strange policy," so confusing to the public. It is her belief that an educational institution should clarify a new movement instead of retarding it by confusion.

"The weakness, in my opinion," said Miss Dreier, "is that the Museum of Modern Art which is supposed to foster living art, is trying to make its exhibitions historical. It was attempted last year in the presentation of Cubism and this year in the saddest of all shows. It is like holding an official funeral when the corpse is still alive."

Alfred H. Barr, Jr., director of the museum, said that he intended no offense to mature and normal artists and that the work of children and the insane was used as "comparative" material and hung separately. Barr explained that "children and the insane live at least a part of their time in an imaginary world quite apart from the world of everyday actuality," and that the surrealists are attempting to explain the irrational world of fantasy, dreams and the subconscious.

"Psychologically," he added, "the fundamental difference between some of the art of children and psychopaths and the art of some of the surrealists is that the latter are perfectly conscious of the difference between the worlds of fantasy and reality, whereas the former are not. Otherwise their art is often analogous."

As Her Friends Saw Her

An exhibition marking the tenth year since Isadora Duncan's tragic death is being held at the School of the Isadora Duncan Dance Art, 168 East 51st Street, New York, until Feb. 4. It comprises drawings, photographs, paintings and sculpture of this famed dancer done by her friends who caught that part of Isadora Duncan's genius which found expression through movement.

A painting and an etching by John Sloan, water color drawings by Rodin and drawings by Bourdelle, Segonzac, Grandjouan, Jose Clara, A. Walkowitz and Camille Roche are included as well as sculpture by Stuart Benson, Mario Korbel and Konienkoff. Other important items are a book of drawings by Gordon Craig, a collection of drawings by Lucien Jacques, a group of photographs by Arnold Genthe and Edward Steichen and a pastel by Luis Mora. A more personal touch is found in the collection of memorabilia which includes the first tunic worn by Isadora when she danced at the New Gallery in London in 1901, a pair of sandals and a scarf, her guest book and a letter from Geraldine Farrar.

The Sham of It

SIBILLA SKIDELSKY, art editor of the Washington Post and a critic who is thoroughly familiar with the European art world, indicts Surrealism as a dead product of Europe's post-war period and blames the Museum of Modern Art for perpetrating on the American public an artistic farce repudiated abroad. Miss Skidelsky in giving her funeral oration over the corpses of Surrealism and Dadaism says some things that will probably be repeated in the minds of thousands of Americans as the exhibition wends its way across the continent. Miss Skidelsky:

A wholesale exportation of out-dated sham humbug, for which there is no more use in Europe, has been forced on this indulgent-minded country. Why the Museum of Modern Art, which has always stood for all that is sound, rational and true in contemporary painting has lent its galleries to a hoax since long outlived and almost forgotten on the Continent, is very hard to understand. For it is too early yet to consider Dada and Surrealism in the light of historical documents on a sick post-war world. Smothered ashes flicker yet, and flames can spring on this new fresh soil, thus reviving a philosophy and an idea which have brought nothing but destructive elements and empty phraseology to mankind.

Let not America delude itself. That movement is absolutely finished in the lands of its origin. We hardly ever hear of it, except with mockery. France is painting in utter normalcy, not academism of course, (that, too, is finished), but ample and constructed painting, without guesswork or fraud, "real painting," in one word, and not clowning with forms and colors.

Knowing that their little day is done, as far as Europe is concerned, those sham artists, whose commercial ability has always been very developed, try to transport their discrepancies to more propitious shores . . .

Only the Museum of Modern Art is evidently not aware that while it presents this huge absurdity to America in the light of a recent historical document, it in reality helps an outlived and now shunned movement to subsist, to perpetuate itself and to survive, transplanted to another country. In 50 years this show would be interesting. As yet, it is only a farce.

The sham schools have always been famous for their ingenious salesmanship . . .

The same salesmanship is going to be used here which so humiliatingly succeeded in Europe.

This is why, in presenting a Dada and Surrealist show, the Museum of Modern Art does not serve the higher purposes of contemporary painting.

As after the Napoleonic wars, the "mal du siècle" emerged, and through it a literary, philosophical and artistic renovation, during and after the great war, when the whole world got sick, Dada was born. What exactly is Dada? George Hugnet has called it "the sickness of the world" itself. It is wholly negative. It destroys without reconstructing . . .

The very accidental manner in which the word "Dada" came out confirms the ballyhoo of this now terminated theory. In 1915, right during the war, Arp, Van Rees and Mrs. Van Rees were together in Zurich at the cabaret Voltaire hanging their works with those of Picasso, Segal, Janco, Marinetti, Eggeling. On February 8, 1916, one of them stuck a paper-knife into a dictionary and cut out a name at random: "Dada" was founded.

Dada fought with Cubism and Futurism—



OSSIP ZADKINE WORKING ON WOOD FIGURE

Zadkine of Paris Seen in New York

ALTHOUGH he is one of the reigning modern powers in Paris, Ossip Zadkine is unknown to most Americans. His first exhibition in this country at the Brummer Galleries, New York, until Mar. 20, includes 33 pieces of sculpture in hard stones, such as diorite, phorphry and granite, and in plaster, bronze and various woods. The gigantic *Homo Sapiens* and *Orpheus* are plaster copies of the original wood sculptures hewn from an enormous elm which also furnished Zadkine with material for other pieces. One long and lean figure with

outstretched arms was chopped from a pear tree.

An interesting corroded surface was obtained in one of his plaster figures by leaving it exposed in the garden for years, while another effect was obtained by boiling lava stone in oil. Zadkine does in stone and wood what Picasso works for in paint, using classical forms and concave instead of convex planes wherein he achieves dignity and dynamic power. Like Jacques Lipschitz, whose sculpture was a feature at the Brummer Gallery last year, Zadkine makes much use of musical instruments in his abstractions. To him forms are chords fastened in space as he turns to Grecian inspirations. It is as though his thoughts had frozen into harmonious patterns while working.

Zadkine experiments principally with light, introducing it into inner recesses and distributing it in various planes in a system of high and low reliefs. "By these deep folds, these plane lines, the light filters, diffuses and is refracted on all sides," writes Andre de Ridder in the catalogue. "Here, more than with other sculptors, there is air, wind, sun and light . . . With Zadkine the gesture is always appropriate to the sentiment, the movement to the idea. It all wells up from an interior spring, from a secret store of energy, will, passion. Almost hermetic faces, sometimes chiseled out like masks; almost motionless bodies, stiffened in their dream, express with the greatest vigor, by their very plastic structure and the rhythm animating them, states of feeling which have nothing forced about them."

In 1924, a group of Surrealists, left-overs of Dadaism, issued the "Premier Manifeste du Surrealisme."

[Please turn to page 29]



Home Relief Station: LOUIS RIBAK

Whitney Changes Biennials to Annuals

BEGINNING NEXT FALL the Whitney Museum will replace its biennial shows with two or three large annual exhibitions. This new move, a part of the plan to increase the museum's activities in American art includes paintings, water colors, sculpture and prints in one group instead of the old method of alternating shows. The substantial purchase fund of \$20,000 remains the same, but it need not be spent only on works contributed to the annual exhibitions.

With this new way of spending the museum's \$20,000 comes a chance to broaden the selection of acquisition. Before, the artist sent in his self-selected example while his better works would often appear elsewhere in exhibitions. Now the museum, if dissatisfied with the artist's choice, may go to his studio or to his dealer for a worthier choice. Also changed is the old rule which restricted the shows to work not previously shown. The principle governing the Whitney shows is still a democratic one. No jury stands between the artist and the public.

It is felt that room for fresh talent must be found as the list of artists whose work the museum would like to exhibit grows larger. When it was adopted five years ago the biennial system seemed satisfactory, but today it is inadequate to the needs of a "heightened public interest in all forms of contemporary American art," points out Juliana Force, the director. "Since then," Mrs. Force says, "each year has brought forward increasing numbers of talented artists. A changing list of exhibitors made possible by increasing the exhibitions would tend to prevent the possibility of their becoming fixed and static."

Nine paintings acquired from the Third

Biennial, held from Nov. 10 to Dec. 10 form the main part of an exhibition of recent acquisitions being held until Feb. 5. Various phases of American life are pictorially commented upon by most of the artists. Joe Jones, getting away from his abundant wheat fields, gives a barren interpretation of *Our American Farms*. Raphael Soyer wandered the streets of New York and composed a picture of wan-faced *Office Girls*; Edward Hooper recorded in his square-plane manner *The Circle Theatre*, while Paul Burlin found his subject matter in *Ghost City*. Painted with childlike simplicity *Home Relief Station* by Louis Ribak depicts the misery of the defeated. Kenneth Hayes Miller has placed his corpulent and putty-faced women in a theatre *Box Party*, producing a near-satire on bourgeois America enjoying itself.

The Magazine of Art

With a completely new editorial program, and appearing in a new typographic dress and larger size, *The American Magazine of Art*, published by the American Federation of Arts, made its debut in January as the *Magazine of Art*. Not only does this new magazine appeal to those actively interested in art, but touching on other fields of activity, it also reaches a new audience. Primarily stressing fine arts, it includes the creative theatre, decorative arts, photography, the dance, music, applied arts and industrial design.

Large-scale reproductions, authoritative articles, month-to-month surveys of significant events and color reproductions of work by leading American artists, are some of the important features of the magazine.

Philadelphia Plans

BY MEANS OF A \$15,500,000 PROGRAM the Pennsylvania Museum of Art plans to raise this Philadelphia institution to a front rank among museums of the world. The program, covering objectives for the next ten years, includes \$10,428,000 for the museum and \$5,117,000 for the schools of the museum, the Philadelphia Textile School and the School of Industrial Art. A sum of \$2,825,000 is to be used for a new school building.

The ten year program allows for an educational endowment to be added to the present \$250,000, a sum of \$368,298 to complete payment for the Fouc collection, a purchase endowment to be added to the present restricted fund of \$190,000, an operation allotment for administration, curators, publications and exhibitions, and a sum of \$2,500,000 for work on the museum's interior. Besides the new building, the school needs are larger endowments, payment of a mortgage on the school building and a scholarship endowment to be added to the present \$90,000.

J. Stogdell Stokes, president of the Board of Trustees feels that "after deep study and serious consideration" this is the time "to make adequate plans and provisions." "Since the depression came upon us within a short time after the Pennsylvania Museum of Art, at the invitation of the city of Philadelphia, accepted responsibility for and custodianship of the new building on Fairmount, we have been forced to exercise rigid retrenchment," said Mr. Stokes. "We are now all convinced, however, that many public-spirited citizens, who have rightly diverted their philanthropies into fields of emergency unemployment relief and social welfare projects, are becoming increasingly cognizant that the great educational and cultural institutions of our city, for the most part at a standstill during this period, cannot longer be neglected."

While the city constructed the museum to house its valuable art collections, no provision was made for the installation of galleries and rooms in which these treasures could be displayed, beyond the few backgrounds and galleries completed in 1928 and 1931. Nor was any provision made for a curatorial and administrative staff. At present only one-sixth of the interior is completed. This work, the Board of Trustees feels, should not be delayed due to the city's inability to provide.

It is the belief that the people of Philadelphia wish to see these treasures as early as possible that has prompted the trustees to launch this important development. They hope that the long term financial needs will influence many Philadelphians not only to make capital subscriptions during their life time, but also to make the institution a beneficiary under their wills.

PRINT DEALER MOVES: Camilla Lucas, New York print dealers, announce removal from West 28th Street to larger quarters at 22 West 26th Street, where the firm has taken a complete floor.

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Alexander Shilling

ALEXANDER SHILLING, New York landscape painter and etcher, died of pneumonia January 22 at the Mount Sinai Hospital, New York, aged 77. Just prior to his brief illness, Mr. Shilling had made arrangements with the Macbeth Gallery, New York, for a one-man show of his paintings to open on April 13. On that day, also, in conjunction with the exhibition, the Paisley Press is scheduled to publish *The Book of Alexander Shilling* by Howard Giles, Horatio Walker and Ernest Roth, containing reproductions of Shilling's work.

Mr. Schilling was born in Chicago where at the age of 18 he apprenticed himself to Henry A. Elkins, a painter of local reputation at the time. A year later he set up his own studio. With other members of the Chicago Art League, which he helped found, Shilling attended the life classes at the Academy of Fine Arts. His associates there were John Vanderpoel, Oliver Herford, Albert Sterner and such non-members as Arthur Davies and George Gray Barnard. In 1885 he went to New York where he maintained a studio for the remainder of his life.

At the Metropolitan Museum, Shilling is represented by an oil, *Walcheren*, purchased in 1921. He is represented at the New York Public Library by several drypoints and etchings. Many of his works are in private collections in Holland where he often journeyed to paint landscape subjects. Moonlight scenes particularly furnished the material for many of his works.

Young Americans

A large number of oils and an interesting group of water colors are to be found in the winter exhibition of Young American Artists at the Montross Gallery, New York, until Feb. 6. Among the canvases winning attention are *Haying Bee* by Arthur Revington, *Evening* by Betty M. Carter, Ceike's *Manicure*, Mathew Kalmenoff's *Coasting—Central Park*, Nan Greacen's *When I Was Very Young* and Elsie Bacharach's still life.

Walter Blodgett shows two engaging water colors of broadcasting rehearsals, Mary Tyson contributes three characteristic examples, while Anne Steel Marsh, wife of Reginald Marsh, and Clinton Lockwood furnish the water color section with other notable selections. Other exhibitors are Elsa W. Bley, Virginian Wales Butler, Dorothy Randolph Byard, Whitford Carter, Helen Cranor, Paul Gattuso, Harriette Kirsch, Madeleine Macy, Charlotte Malsbary, Roselle Mercier Montgomery, Jr., Solvie Palmer, Kathryn White Ryan, Janice Sandler, Louis Ward and Carolyn Windeler.

MILLS INVITES KOKOSCHKA: Oskar Kokoschka, Austrian leader of the German expressionist group, has been invited to lead the art classes at the Mills College Summer Session this year. The artist, 50 years old, was largely responsible in 1908 for the revolt against the German impressionism of Liebermann, and he was also instrumental in establishing the "craze" for Van Gogh, still an idol among the German expressionists.

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El Mocha: PETER HURD

The Ranch Country as Seen by a New Mexican

PETER HURD, artist and rancher from New Mexico, is presenting impressions of his native region to New Yorkers in two exhibitions, which remain on view until Feb. 6. His more familiar graphic work may be seen at the gallery of Associated American Artists, while his lesser-known paintings are on view at the gallery of Mrs. Cornelius J. Sullivan. Working in a manner suggesting fresco, Hurd applies tempera to gesso in varying shades of brown and green, modelling his textures with a pliant steel brush. In both his paintings and his prints he seems to have caught the singular beauty of remote desert spaces, combining poetic mood with a clarity of statement that brings memories to those who have once lived in "The Land of the Turquoise Sky."

Hurd's light skies dramatize lonely hills in which ranch houses nestle amid scattered groups of trees. The desolation of rolling wastelands is sometimes emphasized by approaching storm clouds. In the Roswell street scene, the artist has captured the peculiar melancholy that comes at lamp-lighting time in a small town—the softened gloom of com-

ing night broken by yellow arcs of light. Wind mills in an open field play an important part in Hurd's pictures. Sometimes they are battered by whirling sand storms, more often they stand isolated beside a pool of water that catches the reflection of the sky. These landscapes are the work of a man who approaches nature with awe—and humble understanding.

Edward Alden Jewell in the New York *Times* felt the paintings were "done with authority, so far as technique is concerned, and in them Hurd makes manifest a genuine affection for and understanding of the great Southwest. Most of his work is in a somber key, for thus the land has always presented itself to his eye. Nature there, he will tell you, is 'somber, relentless, cruel.' . . . A sense of the real motivates these low-keyed landscapes; of reality that embraces both nature and nature's children of the plains."

"In their stark economy of statement, their factographic truth, these painted panels, as likewise his prints have nothing in common with the studio conception of our wide-horizoned Southwest," wrote Christian Brinton.

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Still Life: CLAUDE MONET

Renoir and Dali Meet in New York Auction

MORE THAN 150 PAINTINGS, water colors and drawings, the property of four New York collectors, will be dispersed at auction the evening of Feb. 5 at the Rains Galleries, New York. In the course of the session such widely divergent painters as Renoir and Salvador Dali will go on the block.

Probably the most important item is Renoir's *Tête de Femme*, a small charming study of a young girl done in the fluent Renoir manner. A still life by the same artist, *Compotier de Fruits*, will probably command much interest. The Dali picture, *Coiffeuse Distressed by Persistant Fair Weather*, is a typical Daliigma, a finely painted stark landscape with two figures in fragment and, off to one side, the familiar crutch motif. It was painted in 1934.

A 14,000 Pound Atlas

Atlas has joined his fabulous brother, Prometheus, in Rockefeller Center, New York. A 45-foot bronze statue in which he is the central figure, the work of Lee Lawrie, has just been installed in the forecourt of the International Building directly across Fifth Avenue from St. Patrick's Cathedral. Prometheus, the other son of Titan Iapetus and Clymene, also faces the Avenue, from his vantage point overlooking the Rockefeller Plaza Skating Pond between 49th and 50th streets.

The newly installed statue, which has a weight of 14,000 pounds, shows Atlas bearing on his shoulders a yoke on which is balanced a huge armillary sphere. This sphere represents the universe and has been so designed

that its axis points to the North Star. It is 21 feet in diameter. The figure of Atlas stands 15 feet high, and the outstretched arms each measure six feet from shoulder to fingertip.

NOT A LOST ART: Art writers who refer to the stained glass craft as a "lost art" are scored editorially in the current issue of *Stained Glass* by its editor, Charles J. Connick. "Rumors of lost arts," writes Mr. Connick, "and of those who rediscover them we have always with us. We shall always have them with us as long as we have talkers and writers about the craft who are not deeply interested in it. Even our most respected journals contain so many absurdities about stained glass, glassmen, and glass makers that smiles have all but frozen on the faces of those among us who are prolific readers."

Peter Juley Dies

PETER A. JULEY, founder of the firm of Peter A. Juley & Son, which has photographed more than 100,000 works of art, died on Jan. 13 of pneumonia. He would have been 75 on Jan. 30. German born, Mr. Juley started his career in America as a portrait photographer, and in 1902 was made staff photographer for *Harper's Weekly*. His first assignment was to cover the funeral of President McKinley.

When he left *Harper's* 20 years ago, Mr. Juley started pioneering in the field of art photography. Since paintings were considered to be "blind" to a camera, he experimented in giving colors full tonal value in black-and-white reproductions. Until 15 years ago Mr. Juley was the only person in his special field of photography. Later when newly developed photographic equipment made the work easier, he turned to reproducing paintings in their original colors.

Mr. Juley liked to photograph the artists themselves. His collection of 800 portrait photographs includes nearly every important American artist since George Inness. He was official photographer for the National Academy of Design and the New York Public Library as well as a member of the National Academy of Design. Hundreds of the photographs that have been reproduced in *THE ART DIGEST* came from the studio of Peter A. Juley & Son. The son, Paul P. Juley, who for many years was a partner with his father, is the president of the firm.

Building Rogers Memorial

The Will Rogers Memorial Museum on Cheyenne Mountain near Colorado Springs is nearing completion and, according to the *Museum News*, should be ready by next summer. The building, of pink granite taken from the slope of the mountain, is in the form of a medieval tower, and is located on a spur half way up the mountain, a place often visited by Rogers to enjoy the wide view of mountains to the west and the plains to the east. Charles E. Thomas is the architect.

On the first floor of the memorial personal belongings of Rogers and a bust by Jo Davidson will be displayed. The walls of the tower will be decorated with frescoes—scenes in the history of the West—by Randell Davey. A sodium light will shine perpetually from the top. The site includes a ten-acre park planted in flowers and evergreens. Spencer Penrose of Colorado Springs is responsible for the idea of the memorial and is financing the work.

GIVES CHICAGO A FINE HASSAM: One of Childe Hassam's finest paintings, *Bailey's Beach*, by Mr. and Mrs. Paul Schulze, has been given to the Art Institute of Chicago in memory of a son in the aviation service during the World War.

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Buffalo Bill: WILLIAM DE LA M. CARY



Go Back, Go! WILLIAM DE LA MONTAGNE CARY

The Winning of the West Graphically Told by William Cary

ONE MILD SUNDAY EVENING in the Spring of 1861 a conglomerate group of men sat smoking and spinning yarns on the deck of the American Fur Company's stern-wheeler, "Chippawa," steaming up the flooded Missouri on the first leg of her annual 3,000-mile voyage to the Northwest. The wild country beyond the river's banks was, in those days, disputed land: the red man owned it; the white man needed it. Among that company of lolling frontiersmen was a youth of 21, still downy of chin—an erstwhile artist from 13th Street, New York. He had read the account of Lewis and Clarke and the stories of Fenimore Cooper and he knew now what he wanted to paint. He was bidding farewell to the East.

The artist was William de la Montagne Cary who spent the ensuing 14 years among trappers and Indians in the Northwest to return with one of the most authentic pictorial records of Indian life in American painting. He died in 1922, and the first showing since then of paintings by Cary is to be held at the Newhouse Galleries, New York, Feb. 7 to 27. In his lifetime Cary knew intimately most of the famous Indian and Western characters, including Buffalo Bill, Phil Sheridan, General Custer, and Capt. Mullin—creator of the "corduroy" road through the Rockies that bore his name.

Cary's pictures of Indian life are painted with remarkable sympathy. Out of all his exciting experiences and skirmishes he learned that the Indian had all the virtues—and vices—of the white man and that the fearful reprisals perpetrated by the Indian braves were in every case the result of an equally mean act by the white men. His keen eye for the picturesque was tempered always by a care

for veracity, and the portraits of the Indians reveal a nobility of character, bearing and conduct. He loved movement, especially a half-naked painted warrior streaking across the plains, or the thrill of a buffalo hunt, which he more often joined than painted.

His portrait of *Buffalo Bill* on his favorite horse "Charlie" was admired greatly by Cody, himself. The quietly dramatic piece called *Go Back, Go!* gives, in terms of representational painting, the drama of the west. The long curling train of prairie schooners implies all the hopes and plans of a nation expanding. The feathered spear thrown into the ground is a silent ultimatum. The brave, poised as a statue on his saddle, embodies the whole untamed West—red-streaked baptism of fire awaiting these resolute pioneers. In the paint-

ing, Cary has set the stage for a tale whose outcome is known only too well.

Every Cary picture tells a story, and an exciting one. A painting called *Trappers Christmas Card* shows howling hungry wolves circling a snow-covered log cabin, groveling at the snug warmth within. *The Grub Sign*, tells another tale of hunger, Indians calling at the white man's cabin, making a gesture to their mouths that indicates their need more graphically than any spoken word.

The revived interest in Americana of the last century gives the paintings a timely interest. Their aesthetic content, obscured by the narrative elements, lurks, however, in the studied compositions, strong color and sense of rhythm with which the pictures are composed.

Moran in Washington

A memorial exhibition of the work of Thomas Moran is being held by the National Gallery of Art, Washington, D. C., until Feb. 12. The exhibit, on view in the lobby of the Natural History Building, includes 4 oils, 5 water colors, 9 drawings, and 37 etchings. All of the exhibits are owned by the government, including two large paintings of the West which were purchased by Congress for \$10,000 each, when Moran first began to paint the grandeur of the present National Parks.

It is not generally known that a "National Gallery" already exists apart from one proposed in Mr. Mellon's recent offer to the federal government. It was created by a Supreme Court decision handed down in 1906 as one of the four main activities of the Smithsonian Institution, in order to separate art items which had previously been cared for

in the department of anthropology. The collection consists of bequests and gifts by patrons and of transfers from other government departments. It is a "national gallery" in name only.

SCULPTORS AND STUDENTS: A three-man sculpture show at the Guild Art Gallery, New York, is presenting, until Feb. 6, work in the round by Enrico Glicenstein, Ahron Ben-Shmuel, and Jean de Marco and includes, in addition, drypoints by the first and pencil drawings by the latter. All three artists are Americans, either by birth or adoption. Showing concurrently in the gallery's smaller room are works done in the adult classes in art under the direction of Norman Raeben of New York. It is the gallery's belief that the customary exhibiting channels open to students in the schools are too limited.

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THE FORTNIGHT IN NEW YORK

As Reported by Paul Bird

The Modern Museum's Surrealist exhibition has quietly closed and the expressman has already nimbly placed the foundling, 85% intact, on the doorstep of the Pennsylvania Museum. There it will stay to March 1st, perhaps reminding Philadelphians of the aftermath of a Mummer's parade. No one should miss this exciting exhibition so here is the itinerary for out-of-towners: Boston Museum, March 6-April 3; Springfield (Mass.) Museum, April 12-May 10; Milwaukee Institute of Art, May 19-June 16; San Francisco Museum of Fine Art, Aug. 2-30. July is still open. At the close of the New York showing the press received a release from Miss Katherine Dreier's publicity agent explaining Miss Dreier's indignant withdrawal of her paintings from the show (see page 12). Commenting editorially, the *Times* said: "It is all very puzzling indeed. Why does Miss Dreier merely like the work of painters who pretend to be insane and become indignant when she sees the real thing?"

The other things that will be left out of the exhibition are unimportant and the Modern Museum assures this department that such items as the fur-lined tea cup will certainly be included.

The Older Generation

The trend of current New York exhibitions reveals about-facing on earlier directions. The season which started with such a strong modern Gallic flavor has begun its second half with, of all things, a revived interest in the last generation Americans. In fact "old hat" art may turn out to be the newest fad of all. Announcing a small showing of drawings by Kenyon Cox, the Weyhe Gallery writes: "The time has come to evaluate the positive accomplishment of the older generation, and it is possible that a new generation of mural painters may learn from the methods of work of one of the foremost exponents of the academic tradition."

The older generation has been coming into its own very strongly at the Newhouse Gallery with exhibitions of work by Thomas Moran in January and William Cary in February. Certainly the work of Eilshemius on view

Reverie: GILBERT WHITE



at the Valentine Gallery comes in this category. Painters who are today working in the more conservative idioms are taking on courage lately. The tag "old hat" is even cordially welcomed by some of them and all the vitriolic bitterness that rained so mercilessly on Kenyon Cox's art a few years ago has dissipated now to nothing more than an occasional damp chill.

An American painter who lives in Paris, Gilbert White, is exhibiting paintings which he frankly calls "old hat" at the Paul Reinhardt Gallery. White, it will be recalled, did the mural for the new Agriculture Building in Washington, which Rexford Tugwell and other young liberals in Washington, finding no propaganda for resettlement or social security, described as "Ladies in Cheesecloth." Carlyle Burrows, in the *Herald Tribune* thought the display at Reinhardt's showed a "cultivated, conventional talent." He said the paintings "should prove appealing to people who like nice pictures, well painted and without affectation. Their picturesqueness is in their favor and pleasant color also adds to their charm. Mr. White, who is highly regarded by the French, being something of an unofficial artist-representative of America in Paris, follows the impressionist tradition in his work."

An conservative, too, is Louis Kronberg, whose paintings were shown at the Grand Central Galleries, scenes mostly from theatre backstages and ballet classes. Howard Devree of the *Times* reported an increased vigor in his review of Kronberg's work.

Because of the similarity of subject matter nearly all the critics mention Degas in the same breath with Kronberg, and, as Carlyle Burrows put it, "he must be tired by this time of hearing it said." In selecting individual works the critics' preference, however, ran invariably to such non-derivative studies as *Repose* (reproduced, page 19). Concurrently at the same galleries was a display of Guy Wiggin's landscapes of gray days in Washington Square, and warmer ones in Connecticut.

Marin's 27th Annual

The high honors accorded John Marin earlier this season were considerably further boosted by his 27th annual exhibition, this time with new oils, at An American Place. To Ralph Flint, writing in the *Sun*, Marin describes "the way he looks at objects when he paints, focusing on a central point and letting secondary objects glance off as best they may; but I am still in the dark as to how he arrives at his pictorial conclusions. And all the while he is one of most ardent realists we have in modern painting."

Lewis Mumford, one of the most ardent of Marin enthusiasts, spared no superlatives in his estimate of the artist. Writing in the *New Yorker*, Mumford went so far as to make the following statement: "Not merely are the four marines in oil that hang on the north wall of the main room four stunning pictures, but the third painting from the left, that of a ledge of rocks and a whirl of water and the rim of a fading sunset takes its place at the very summit of his work."

Thus Marin enters the lists now as a contender to the oil as well as water color first rank title.

The Women Artists

Shows by women artists, annuals and "one-man" displays, have recently figured in the list of important exhibitions. The New York

The Art Digest



Illinois Rain: OUREN LOUDEN
(At Progressive Arts Gallery)

Society of Women Painters put up a vigorous front at their annual in the Squibb Galleries, according to Ralph Flint of the *Times*.

In the smaller group shows were paintings by Ida Ten Eyck O'Keeffe and Gladys Mock at the Delphic Studios and Mary C. Marshall, Carolin Guiguard and Christine S. Josselyn at the Studio Guild. Miss O'Keeffe works in a variant of the monotype technique in which she gets two impressions and uses, instead of a press, a flat-iron, and uses etcher's ink instead of the customary oil pigment. The resulting prints, wrote Melville Upton, in the *Sun*, "are somewhat different from the ordinary," and he selected three landscapes that he thought were effective. Jerome Klein, in the *Post*, found the prints to be "poetic" statements."

Miss Mock's paintings described as "decorative and objective" by Howard Devree, in the *Times*, were thought further to be "redeemingly warm in palette (especially in her use of ruddy browns) and are well constructed, albeit the design at times appears subjected to the color harmony."

The three women at Studio Guild, which has been extremely heavily booked this season, were all happiest in landscapes. The tropical scenes of Christine Josselyn, who began painting only six years ago, were "rewarding" to Howard Devree, in the *Times*. Melville Upton of the *Sun*, remarked on Miss Guiguard's "sympathy and refinement" in handling her landscapes, and on the poetic outdoor scenes of Miss Marshall.

* * *

From City Desk to Easel

A newspaper reporter has to be a pretty versatile fellow and when he turns to painting that versatility apparently stays with him. DeHirsh Margules, when away from the city-room, either paints or helps other artists exhibit at his home. At his exhibition in the Artists' Gallery, Howard Devree noted in the *Times* that "on days off and during vacations he paints with gusto and is represented in a number of private and public collections including the Boston Museum. The two score papers in the present exhibition indicate that he can turn out abstractions with Stuart Davis, match Burliuk for color, turn to a spotting of color in a manner Prendergast might have approved, or offer a somewhat Dufyesque stenographic report. But most of all he is himself, whether in lean abstraction or fluent use of wash, large simplified patterns or picked out detail, street scene or landscape or figure. It is vigorous, bold, experimental work with the joy of living in it."

Another newspaperman is Henri Laussucq,

art director of the *New York Journal*, whose water colors were on view at the Argent Galleries. "A smoothly working brush with pretty uniformly pleasing results," thought Devree of the *Times*.

* * *

In the Aztec Tradition

From the countries to the south came the Mexican, Ruffino Tomaya, and the Guatemalan, Carlos Merida. The former, represented by gouaches at the Julien Levy Gallery works in the Aztec tradition of primitiveness. This gallery has been so closely associated with surrealism throughout the season that, according to a petulant voice on the telephone, represented as the artist's publicity agent, the critics have mistakenly described Tomaya as surrealist. However, whatever tag was used, they liked his work, his color and his "keeping clear of morbid suggestions." Carlos Merida displayed to the Brooklyn *Eagle* critic, Anita Brenner, an advanced idiom at the Georgette Passadot Gallery, that must be approached with caution and only by the initiate. "Let no one," wrote Miss Brenner, "who does not trust his own taste and who is not prepared for extreme subtlety in the abstract mode disturb himself to see this show." Devree, in the *Times*, said "Merida's color is pleasant."

* * *

Water Colors by Gambee

A water color show that caught public as well as critical fancy was Martin Gambee's Northern Arizona scenes displayed at the Ferargil Galleries. The artist was the official staff artist on the scientific expedition headed by Ansel P. Hall to explore the Rainbow Bridge monument region. Carlyle Burrows, in the *Herald Tribune*, called his papers "broad, well designed water colors" with "contrasts that are especially brilliant." "Crisp and dexterously handled," thought Edward Alden Jewell, of the *Times*. Taking advantage of the majestic compositional possibilities of the natural rock forms, Melville Upton, in the *Sun*, found an "architectural quality" in Gambee's work, "handled with precision and freshness." Several collectors acquired these paintings.

* * *

Sokole's Art Mellowed

Miron Sokole, exhibiting in a one man show at the Midtown Galleries, has changed, according to Devree, *Times* critic, and the change is much to his gain. "Time and humor" have mellowed his art, wrote Devree, "something dour and somber has gone out of Sokole's

[Please turn to page 23]

Repose: LOUIS KRONBERG



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Madonna and Child: HARRY WATROUS

Watrous at 80

AT THE AGE OF EIGHTY Harry Watrous, popular ex-president of the National Academy of Design, is holding his first one-man show. His paintings, on view at the Grand Central Galleries from Feb. 4 to 13, range from work done during his student days in Paris shortly after the Civil War to the still lifes of paint-chipped medieval wood-carvings that have captured so many honors in the past few years. Although he has been painting and exhibiting in the United States for 60 years, Watrous has always put off having a show because "he didn't want to bother getting things together." Only a few weeks ago he decided it was "about time."

Like George Inness and a very few other famous painters, Watrous has done some of his best work during his later years and at 80 has attained a richer and fuller expression combined with a sensitive treatment of textures. In his early days, wishing to paint like the little Dutch masters, he produced pictures amazing in their microscopic detail. Later poor vision forced him to turn to landscapes and figure subjects. In the last 15 years, however, he has returned to his interest in meticulous detail and now paints medieval statuettes or lustrous ceramics in a simple setting. For this venerable painter there is no such thing as "modern" art—only good art and bad art. He is interested in "the best of all types of painting." Watrous holds the record as an officeholder in the National Academy of Design. In the past 36 years he has acted as president, vice-president and secretary.

As a young man Watrous was athletic and this heritage of strength and endurance has enabled him to give unlimited time and effort to his canvases so painstakingly developed.

Watrous, once a close friend of Ralph Blakelock, is now the leading authority on this great American painter. Only 20 great pictures were ever painted by him, according to Watrous, who ranks him as fourth among American artists. The rest of his work is "less important." Top place Watrous gives to Winslow Homer, second to George Inness and third to Alexander Wyant. Following close behind these four is Homer Martin, famous earlier master of the American landscape tradition.

Penetrating Houdon

A PENETRATING PORTRAITIST is represented in the February exhibition at Arnold Seligmann, Rey & Co., New York, an exhibition entitled "A Few Houdon Sculptures Never Shown Before in America." Nearly a dozen pieces are included which, with one exception, are portrait busts. A terra-cotta seated statue of Voltaire, three-quarter life-size, provides the lone exception. The pieces portray the notables of Houdon's day such as Turgot, Buffon, Gluck, Washington, Franklin, Napoleon, the sly Voltaire, and, not to let age make any difference, little Claudine, the sculptor's then four-year-old daughter.

Sometimes austere, sometimes fluent, always penetrating, Jean Antoine Houdon provides a baffling figure of calm aloofness in the midst of turbulence. He was born at Versailles in 1740 and died in Paris in 1828. In that life-span Houdon saw the declining reigns of Louis XV and his grandson Louis XVI. He saw the first Revolution, the Reign of Terror, the rule of the Directory, the Empire, the Napoleonic Wars and the Congress of Vienna. Throughout all this social and political upheaval he remained unperturbed. His art, expressing the emotional and intellectual currents of his time, did so only in slight variations of his modeling technique. At times, as in the bust of Gluck, the naturalism of contemporary philosophers seems expressed in the rough, pock-marked face. The Buffon bust with its wavy hair has a rococo touch. Yet Houdon could be almost as neo-classic as Canova, a phase exemplified by his austere portrait of *Napoleon*. Thus winding up the Renaissance tradition and ushering in the modern, Houdon seems essentially to belong to neither.

The charming little bust of *Claudine*, delicately modelled and sure in its planes, reveals an accomplished craftsman as well as a born portraitist. Houdon had such an unusual faculty for sensing the technique that would best characterize his sitter that one is apt to forget that he had any more than the one used to portray his famous *Voltaire*. The particular value of the current exhibition is that it makes this point quite clear. Houdon, himself, however, remains just as mysterious.

Napoleon:

JEAN ANTOINE HOUDON





Why Are Ye Fearful: STUART BENSON

A Virile Christ

CHRIST as an ordinary man minus robes and long hair is portrayed by Stuart Benson in a study for a twice life-size bronze, *Why Are Ye Fearful*, built around the incident of the storm at sea, Matthew 8:26. This figure is included in Benson's sculpture exhibition at the Ferargil Galleries, New York, until Feb. 13. The sculptor, whose *Head of the Boy Christ* created so much comment when it was shown at the same galleries in 1935, is opposed to a meek and ethereal conception of Jesus, a type which he says does not appeal to the normal boy or man.

Benson quotes the sayings of Jesus in the Bible to the effect that He was, as other men and that what He did other men could do also. In this sculpture he clothes Christ in a single garment, scantily made from sheepskin. The spotless long white robes of the usual artistic conception would be expensive, Benson points out, and would not be worn by Jesus at His work, and would certainly have been out of place in a small fishing boat. As a carpenter Christ would have difficulty working with long hair, so Benson portrays Him with short hair.

The portraits in the show include people prominent in the arts in America and France. A study for a bronze full-length figure of Isadora Duncan dancing the "Marseillaise" was chosen by the committee for the memorial celebration of the tenth anniversary of the dancer's death.

PRATT MADE MUSEUM TRUSTEE: Herbert L. Pratt, member of the firm of Charles Pratt & Co., and a director in many corporations, has been elected to the board of trustees of the Metropolitan Museum of Art. Mr. Pratt is a brother of the late George D. Pratt, who was a trustee for many years.

1st February, 1937

Brockhurst in Review

THE PAINTINGS OF GERALD BROCKHURST are being shown with his etchings at the Kleemann Galleries, New York, in the most comprehensive exhibition of this master English etcher's work ever held in America. Brockhurst is known widely abroad for his portrait paintings, but this is the first time that Americans have had a chance to compare his skill on canvas with the excellent craftsmanship of his etchings. On view until Feb. 28, the show includes paintings of an earlier period done in the English Salon tradition.

With the exception of a recent unfinished study and the portrait of Herbert Rushbury, loaned by Carnegie Institute, the oils were painted in the '20s or just after the World War, as evidenced in the *War Widow*, a study of a young girl wearing an exaggerated black hat. A nostalgia for these years is brought back with the painting of the artist's wife with bobbed hair and bangs in an interior called *L'Eventail*. These were the days when artists gathered quietly and seriously in studios and stared into fireplaces, dreaming important dreams instead of holding protest meetings and organizing into picket groups.

Brockhurst did not start to etch until 1920 when he took it up more as a pastime along with his portrait painting, for which he already had a wide reputation in England. In the Kleemann show there is a representative number of these earlier works, showing a somewhat hesitant etcher's needle. Soon Brockhurst was concentrating on flesh tones leaving suggestive traces of the composition on his plate. His interest in flesh tones grew until he developed his present technique in which each part of the print is treated with uniform perfection.

Costume is an important part of Brockhurst's prints. His Irish subjects pose against the scenery of Ireland in Irish attire. His wife, who is his favorite model both in painting and etching, often poses in Basque costumes, being of Basque origin herself. Brockhurst's most productive period in etching appears to have been in the decade of 1923-33. Since 1933 he has produced no new work. "His powers of draughtsmanship," Mr. Hugh Stokes once wrote in the *Print Collector's Quarterly*, "would have delighted Ingres, as indeed, for purity and perfection of line they would have delighted any Old Master."

War Widow: GERALD BROCKHURST



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Kent at Syracuse

THE SYRACUSE MUSEUM OF FINE ARTS, one of the pioneer museums stressing the work of living American artists instead of the securely dead ones, is honoring Rockwell Kent, champion of American art, with a large retrospective exhibition of his paintings, water colors and lithographs. Kent, celebrated as painter, writer, explorer and illustrator, has chosen to journey far afield and to paint pictures of a country whose utter solitude, freedom and grand austereities have stirred him. For, says Kent, "that these paintings may convey to those who see them some of the elation of self-forgetfulness is all that they are meant to do."

Consisting of early Alaskan scenes and Irish and Alpine landscapes, the work ranges from 1907 to the artist's most recent Greenland subject *Neither Sun, Nor Rain, Nor Ice*, recently returned from the Carnegie International. Preferring cold country to the tropics, Kent has found much to tempt his brush in the stark beauty of these frigid regions. "In Greenland," writes Anna W. Olmsted, director of the museum, in the Syracuse *Post-Standard*, "he drove his own dog-team, went seal-hunting and salmon-fishing; made close friends of the natives; quarreled with the trader in true native fashion; and went on painting jaunts to far distant and desolate spots."

Louis Berneker Dies

Louis Frederick Berneker, widely known muralist and former head of the art department of Mechanics Institute of New York, died January 28 at his home in Gloucester, Mass., at the age of 65. Mr. Berneker was born in Clinton, Mo., but spent most of his life in New York City, summering in Gloucester.

Berneker's training, begun at the St. Louis School of Fine Arts, included study at the Academie Julian in Paris. He was an associate of the National Academy of Design, a member of the American Water Color Society, the Allied Artists of America, the New York Society of Painters, and the North Shore Arts Association. His murals hang in St. Gregory's Church, New York, the Belmont Theatre, New York, the Erlanger Theatre, Philadelphia, the Chicago Theatre and the Dallas Museum.

Some Is Watered

The idea of stockholders taking shares in an artist's work to finance painting trips seems to have worked out well in the case of the Pittsburgh artist, Richard Crisp. Last year he was able to make a three month painting trip to Mexico by this means. Upon his return each stockholder received his amount of the investment in the form of a water color or oil painting. After a two-week exhibition in Pittsburgh, the investors marked their choices on ballots, which were drawn from a box. "Proxy" ballots were entered for those unable to attend.

Encouraged by the scheme's success the artist is now planning a trip to Europe to paint and sketch in France, Italy, Dalmatia and wherever else his funds will allow him to go. As before Crisp is selling shares in his art at ten dollars a share.

EXPOSITION ARCHITECT DIES: George W. Kelham, chief architect for the Panama-Pacific Exposition in 1915, died in December at the age of 65.

New York Fortnight

[Continued from page 19]

painting to his considerable gain. His color is surer, his composition sounder than of old. A good yeast is at work."

Briefer Notes

Other exhibitions of the fortnight: The Dale Collection, one of the notable New York private collections, on view at the Union League Club . . . Muirhead Bone's accomplished etchings shown at Knoedler's . . . Leon Kroll's "customary good appearance" at the Milch Gallery, along with other contemporaries in the Milch group . . . The Clay Club's 10th anniversary showing of torsos and gamboling lambs by the young members . . . New laurels for Nahum Tschabasov, so well received in the Whitney Biennial this year, exhibiting at A. C. A. Gallery . . . Sixty-year-old William Waltemath's conscientious canvases at the Hudson Walker Galleries . . . The conservative Century Club's showing of historical portraits, both owned and loaned, with a catalogue introduction by conservative Royal Cortissoz . . . Richard Guggenheimer's canvases, liked by Marsden Hartley, shown at Lilienfeld Galleries . . .

Decorative sanguines by Roy Brown at the Arden Galleries . . . Gelikhovsky, actor-artist, showing realistic flowers and portraits at Delphic studios . . . George Constant at the Boyer Galleries with pictures baffling in subject matter . . . Arthur Faber's "shrewd observation" and "good beginning" at the Uptown Gallery (reproduced in last issue) . . . A debut by Nicolas Takis at Contemporary Arts with promising indications . . . Debut of Ouren Louden (see p. 19) and work of Peggy McGuire at the Progressive Arts, an organization in which the artist's political stand is not considered . . . Antique Chinese bronzes at Loo's . . . Group shows at the Pen & Brush Club, and New School for Social Research. The Battle of Jutland painted by eyewitness Ernest Clegg, at the British Empire Exhibition, Radio City . . . Woodcuts by John A. Murphy at the Walker Galleries . . .

Random items: The cabbie at the Ambassador Hotel paints every spare moment, is considered a "primitive" by one art dealer who may give him an exhibition . . . The Cecil Beaton show at Carroll Carstairs drew 5,000 persons daily. Two pictures of Wallis Simpson were included . . . Surrealism was discussed in its political significance by Quirt, Willsebeck and Dali at a Modern Museum Symposium and most lucid was Dali!

Proletarianism

[Editorials continued from page 4]

address is New York City, one raises one's eyebrows a little, and wonders how much of it is a first-hand record of experience and how much is the reflection of a passing proletarian fad."

A clever artist, living in today's America, could utilize the social struggle to achieve fame. But he would have to be an artist; not an ego-puffed cartoonist or a half-baked theorist of Marxian sociology. In the same issue that carried the "Proletarianism" article the editor reproduced from the 100 prints in the "America, 1936" exhibition two prints which he thought touched on greatness—*Men Eating* by Raphael Soyer and *Life Begins at Sixty* by Albert Webb. The fingers of these artists were made more sensitive by the sympathy that warmed their inner beings. Their creations spoke the language of artists—not social cartoonists.

1st February, 1937

THE PRINT MAKERS: OLD AND NEW



Seaweed Harvest, Jersey: EDMUND BLAMPIED

College Society to Publish Blampied Print

THE SECOND PRINT to be published this season by the American College Society of Print Collectors will be the drypoint, *Seaweed Harvest, Jersey*, by Edmund Blampied, who, in his youth often watched the peasants gathering this by-product of the stormy Atlantic. The Society, which recently published a Kerr Eby etching, *Shadows* (15th December, ART DIGEST, page 25), was founded to promote the establishment of permanent print collections in American colleges and to foster undergraduate appreciation in this art. The Blampied print will be published late in February.

Malcolm C. Salaman, former editor of *Fine Prints of the Year*, notes, in an appreciation of this work, that drypoint has now become Blampied's favorite graphic method "because he works his ideas with more natural ease in relation to his subject than is commanded by the art of the needle and the acid." Describing *Seaweed Harvest, Jersey*, Salaman writes:

"It is a splendid print, drawn with richer tones, if not more vital lines, than *Vraic Man*, a similar subject done seventeen years ago. This is the natural way with Blampied's prints, they give us, with a touch of grins and a flash of humour, the actual men of Jersey, whether they are in the heat of argument, or guzzling their soup, at characteristic work or at simple play, enduring the ritual of having their teeth extracted by the farmer, snoring on a sandy beach, or bibulously liting in a cider bout."

On the island of Jersey seaweed, or "vraic," is used for both fertilizer and fuel. An early island writer describes two kinds, one, which

"is more dry and approaching the nature of wood, and therefore it is used for firing and maketh as hot a fire as that which is made of sea-coales, but not soe lasting: after it is burnt, the ashes of it serve of an excellent manure for the ground to produce either corne or grasse: for if you sowe it upon your grasse, about Christmas, or rather before, you shall easily discern in ye Spring ye place where it fell from the other where there was none."

For the Art Educator

The widespread need for better trained teachers and supervisors of art in public and private schools will be met at the Pennsylvania State College 1937 Summer Session by a number of graduate and under-graduate courses. These courses include freehand drawing and design, the organization of teaching material for elementary and secondary schools, painting in oil and in water color, crafts, the history of art, sketching from life, design for industrial teachers, modeling, advertising art, and research in art education.

For the eleventh successive summer, the art department of the Pennsylvania State College Summer Session will be under the direction of Leon Loyal Winslow, and listed among the instructors will be names already familiar to those engaged in art supervision and teaching: Walter H. Klar, C. Valentine Kirby, Hobson Pittman, Lee Townsend, Ivan Rigby, Margie Coleman Harris, Harold E. Dickson, Andrew W. Case. The session this year will be from June 28 to August 6.

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THE PRINT MAKERS: OLD AND NEW



Trees and the Sky: STOW WENGENROTH

Trend Toward Lithography Seen in Annual

THE NINTH ANNUAL exhibition of American lithography, being held at the Philadelphia Print Club until Feb. 6, reflects again this year the increasing enthusiasm for the grained stone medium, which seems already to have eclipsed etching in popularity in America. The Mary S. Collins prize, foremost of the awards, went this year to Stow Wengenroth for his landscape, *Trees and the Sky*, reproduced above. First honorable mention was awarded to Robert Riggs, for his circus piece *On Stage Four*, and second honorable mention went to Peter Hurd's outdoor baptismal scene, *Baptism at Three Wells*.

Sixty-four artists from 12 states submitted 122 prints for the exhibition. The final selection totalled 89 prints by 56 artists. The Federal Works of Art Project headquarters in New York entered 11 prints. Only two color prints were entered in the show, both by Emil Ganso. Ever-widening horizons of theme and treatment were noted by C. H. Bonte, of the *Philadelphia Inquirer*. He found "the largest nude in lithographic captivity" in a print by John McClellan, and he coined the word "sur-regionalism" to identify the print by Persis W. Robertson.

Dorothy Grafly, *Philadelphia Record* critic and a member of the jury, thought her latter

assignment difficult. "It was not an easy show to judge," she wrote, "as its holds a high level, and offers many prints that might be in line for honors. One of the more unusual is *Houseboat on the Erie Canal*, by James Wilson Milnor, with its vivid folk story.

"There is charm of personal reminiscence in Adolf Dehn's *In the Tyrol*, with its mountain snow pierced by evergreens—not hard and chill, but soft and seductive; so different in emotional timber from the same artist's biting satire, *Venetian Scene*, with tourists, pigeons, nuns and cameraman,

"Other interesting prints include *The Tudor Place*, by Henry Pitz; *Queer Fish*, an aquarium satire by Mabel Dwight; *Progress*, a highway satire, by Wanda Gag; *City Pattern*, by Clayton Whitehill; *Lower New York*, by Helen C. Blummenschein; and *Paddock at Hialeah*, by J. W. Golinkin.

"*Card Players*, satire of four men in a railroad carriage by Jack Markow, and angular *Laundry*, by Joe Leboit are perhaps the most stimulating of a group of prints entered in the show by the Federal Art Project."

A Drawing Annual

Eugene Higgins, Albert Sterner and Mahonri Young will constitute the jury which will pass on the drawings sent in by an invited list of American artists for the First Annual Exhibition of American Artists' Drawings, to be held at the Kleemann Galleries, New York, in April. The organizers of the exhibition plan to make this an annual event as a first step toward encouraging the collection and preservation of original American drawings. Three purchase prizes of \$100 each will be awarded by the jury. It is proposed to send the exhibits on a circuit of the principal cities of Europe.

The idea back of these annuals is to call attention to the fact that in America it is not yet the custom, as it is in Europe, to found and foster collections of drawings by native artists. Drawings are essentially valuable in helping one to know and understand an artist's work through his most intimate and spontaneous graphic expressions.

130 Arms Sales

"I KNOW that I am out of place today, and that the more 'advanced' of my contemporaries think . . . that I am wasting my life in an effort at technical mastery at the expense of things that really count."

Thus wrote John Taylor Arms in the catalogue for his retrospective exhibition of prints and drawings at the Grand Central Galleries, New York (quoted on page 25 of the January 15 issue of *THE ART DIGEST*). Now comes word that more than 130 of his works have been purchased by an "out-of-place," perhaps, but warmly appreciative public. Many of the prints marked "Not for Sale" were in such demand that Mr. Arms had to scour his own home and his children's to meet insistent orders. The exhibition closed on January 30.

Among the prints most in popular demand were many of the Spanish cathedral series. Mr. Arms' latest print, just completed, is the only one in existence of the famous cathedral at Oviedo in Northern Spain, which, in recent dispatches, has been reported completely demolished. The print was made for the Royal Society of Painters, Etchers and Engravers in England.

Pericles and F. D. R.

"Golden ages in art don't just happen," said an editorial writer on the *New York World Telegram* after viewing the Corcoran Gallery's fine display of paintings done under the Treasury Department art projects. "A public works program organized by Pericles—in a period of depression—was responsible for the glories of the Acropolis in Athens. Now America proves, in the art work done during the last two years under the Treasury Department's art section, that our democracy can produce art by the same democratic measures.

"A cross-section of this federal art—murals, easel paintings and sculpture—is on exhibition in Washington. We don't know how they stack up against the master-works of the past, but we do know that this is vital work that expresses our own age and our own civilization.

"When Pericles started on his program, in the fifth century before Christ, his idea was to put the unemployed to work and to provide Athenian citizens with beautiful public meeting houses. These are the aims of our government's art section. Incidentally, Pericles' public-spirited project produced art that lives for all time. [See cover of this issue.]

"Our own project is only two years old, and we are not hailing this as another golden age. Not yet. But it does look like a long step in that direction."

PRINT JURY FACES HARD TASK: More than 2,000 prints have been submitted to the jury for the national exhibition of lithography, woodcuts and block prints, which will be held at the National Arts Club, New York, from Feb. 4 to 25. According to Aline Kistler, executive secretary of the Society of American Etchers, sponsor of the exhibition, the entries are of exceptionally high quality.

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THE PRINT MAKERS: OLD AND NEW



The Artist and His Wife, Ida:
ISRAEL VAN MECKENEM (Died 1503)

From One Print to One Hundred Thousand

THE HUMBLE BEGINNINGS and subsequent growth of a great American print collection is the theme of the Boston Museum's Fiftieth Anniversary Print Exhibition, current until March 10. The department was established under the curatorship of Sylvester R. Koehler in 1887 and is the first of the Museum's seven departments to celebrate its half century anniversary.

For two years the Museum's entire print collection comprised a single print, *Pediment of the Pantheon*, etched by Jean-Marie Le Roux after the high relief by David d'Angers. This gift, made in 1872, was then augmented by the gift of eighty-five prints from Charles Sumner. Shortly after this the museum moved into its own building on Copley Square, and, with its better exhibiting facilities, there began an *entente cordiale* with Harvard College that has continued to the present. Harvard, receiving the Gray Collection of 5,000 prints, sent them across the river to Boston where they could be adequately exhibited. From the nucleus of a single print the museum's collection has now grown in number to more than one hundred thousand. From the 14 annual visitors in the early days, for which the curator consoled himself by recalling that the study of prints was a specialty, which, "like all other specialties, must be confined to comparatively few persons,"—the annual tread of visiting feet has grown to an average of three thousand pairs.

Though he consoled himself for present deficiencies, Mr. Koehler wrote at the time a prophetic statement of the department's possibilities. "It is my firm conviction," he said, "that the time will come when the Print Department will be of as much importance to the public as any department in the museum. A print collection is not simply an aggregation of fine pictures in black and white, to be looked at merely from an aesthetic view, it illustrates more fully than any other collection not only the history of art but the history of mankind from the 15th century downwards, and, indirectly, even to the remotest depths of time. It may be said that there is hardly a branch of human knowledge or

endeavor which cannot receive aid from a well-stocked print collection, liberally administered."

In 1897 the department suffered a long anticipated setback when Harvard, with exhibiting facilities of its own now available, withdrew the Gray Collection and the Randal deposit, thus shrinking the museum's collection by two-thirds. This action, however, spurred benefactions and the Sewall Collection (now the Harvey D. Parker Collection) and other important additions were made. To the second curator, Emil H. Richter, fell the difficult assignment of cataloguing the growing print room. The third curator, FitzRoy Carrington, made notable additions and fast friends for the museum. Under his directorship the Museum acquired the finest and most comprehensive set of *Liber Studiorum* by Turner ever to be brought together. According to Henry P. Rossiter, the present director, whose able survey of the department's fifty years of accomplishment appears in the current *Bulletin*, the department offers today to the public a representative collection, well rounded, of all the schools from the 15th to 19th centuries. In early examples it is especially distinguished but the late 19th and 20th century representation reflects the department's intention rather than realization.

Congratulatory notes have been sent to the museum from the two great European authorities, Campbell Dodgson and Dr. Max Lehr, both expressing admiration for Boston's accomplishment.

ARDOLINO, STONE SCULPTOR, DIES: Ralph J. Ardolino, Sr., nationally known for his work in the stone sculptural field, died in Long Branch, N. J., Jan. 17, at the age of 61. As president of the Long Branch Monument Company, Mr. Ardolino, who was born in Italy, executed many prominent memorial commissions. Outstanding among his achievements were his monument for the grave of Theodore Roosevelt, his Leif Ericsson memorial in Washington, and the altar of St. Thomas's Church, New York City.

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Project in Nutley

Much appreciation was shown by the public, of the second annual Christmas decoration of the facade of the High School in Nutley, New Jersey. Window panels were effectively worked out in stencil fashion making a colorful display, and so handled as to preserve architectural unity with the building. Such a project means an immense amount of work. This one was engineered by Maude Williams, Art Director, whose students also produced an ambitious block-printed calendar.

It Was Well Worth-While

Good reports have come to us about the art work of the colored children in the Public Schools of the District of Columbia, which was exhibited at the Texas Centennial Exposition. The art work of the colored schools is under the supervision of Mrs. Rosa N. Hampton. The exhibit included drawing, painting and craft work and was evidence of the progressive movement to encourage creative expression.

Notes from Connecticut

The Teachers College of New Britain announces Miss Lydia Carr as an addition to the art teaching staff. Raymond Phipps is opening a new department for the training of teachers in Industrial Arts.

Dorothy and Louis Walden, well known craftsmen of Norwich, are conducting classes in weaving, leathercraft and bookbinding at the Hartford Y. W. C. A. Creative Workshop.

The town of Griswold opened a new High School this year with a fully equipped Art Department.

Alice Stowell Bishop, Superior of Art Education in New London, had an article on "Finger Painting" in the December issue of *Design Magazine*.

Frederick S. Hind, Director of the Hartford Art School, is painting murals on the walls of the State Savings Bank in Hartford.

University Sponsors Travel

The University of Washington at Seattle is arranging sixty-day travel courses to the Orient for the coming summer. Special emphasis will be given to the study of architecture, sculpture, painting and crafts including textiles, ceramics, jade and woodcarving. Lectures and excursions to palaces, temples, museums and homes will provide much of interest to art teachers and others interested in the culture of the Far East. The project is

under the direction of Prof. Grace G. Denny and Assoc. Prof. Edna G. Benson.

Enlarging One's Sphere

Writing in the December issue of the *Oregon Education Journal*, Superintendent R. E. McCormack, President of the Oregon State Teachers' Association discusses The Teachers' "Extra Curriculum" Program. Among the suggestions which are outlined for the out-of-school interest and activities of teachers appear the following:

A. I do not believe a teacher can feel professional (and if they cannot feel so they should not be teaching) unless they belong to some of the professional organizations. The journals published and studies made by these contribute in a large part to the teachers' up-to-dateness. Teachers should always bear in mind that these organizations serve the cause of education and in doing so, the general public, just as well as the teachers.

B. Participation by every teacher in some phase or phases of the activities of community organizations should be a teacher's job. Each individual must gauge the amount, and it must not be overdone. Service clubs, fraternal orders, and churches offer desirable opportunity to serve one's own self and others through contacts . . . For those who have the ability and get pleasure from the activity, community dramatics, public speaking, will help to serve community needs.

C. Be a good conversationalist. All engage in it. Directed effort can make it one of the most potent factors for good of all our community relationships. Teachers are accused of being prone to talk shop. Well, so do others, but they do not recognize it as such. Know the trends of education and the interesting implications and then pass them out as good thought provoking material.

Bones and Other Things

THE INSTITUTE OF ADULT EDUCATION is inaugurating a thorough and practical course in Medical Art. This is the branch of applied art that deals with the preparation of illustrations of a medical or scientific nature. The work is usually done in collaboration with the doctor who is writing the particular article or book to be illustrated. In addition to free lance work for private physicians, there are well-paying permanent positions in hospitals and research institutions on yearly salaries.

Not only is it the only course of its kind open to the public, it also marks the first time that this complex, highly specialized branch of modern research has been integrated and systematized in a definite, progressive series of steps easily mastered by the person with just a general knowledge of drawing. To a great extent, the value of any medical book lies in the accuracy of its illustrations. For

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The Field of Art Education: Continued

many years most of the good medical books came from Europe. Now that the United States has become the center of medical experimentation and research, there has arisen a growing demand for the trained medical illustrator. The instructor in charge of this interesting course is Paul Peck, B. Sc., M. A., who has been identified with work done in this field.

Further information may be obtained from the Institute of Adult Education, 113 West 57th Street, New York City.

Pictures For Children

Under the title "Let Them Choose Their Own Pictures," Margery Currey, in the December issue of *Parents Magazine*, gives the observations of a children's book dealer in these words: "Children aren't given a chance to buy books themselves, much less pictures. In selling our pictures, we find that to make a sale we must appeal to the adult mind, and the parent's idea of what a child should like. Parents usually select quaint, sophisticated, stylized representations of children's activities—pictures with the sort of viewpoint the child does not have at all about himself. Or, the parent finds pictures to harmonize with the decorative plan of the child's room, pleasing herself, not considering the child, in these selections. Consequently the youngster is not interested, pays no attention to the picture—and what an opportunity is wasted!"

Continuing Miss Currey says: "A picture, to capture the attention of the very young, must appeal through its subject, familiar to them, or its color. Pictures with details too small, or not strong enough in color, may interest them only if the story is told, and their attention thus focused; there are many of this kind, illustrating favorite fairy stories or nursery rhymes. . . . The great familiar masterpieces are no less beautiful now than ever; the trouble with many of them is that we see color reproductions of them wherever we go—in people's homes, on the walls of the schoolroom, everywhere. In turn, they have been imposed on children, who through long familiarity cease to notice them. A cure for this lack of interest is to change the pictures occasionally. . . .

"Then there's the collector's hobby in the bones of every child. To keep a scrapbook of a growing collection of reproductions of great paintings not only nourishes a love for good pictures, but also extends knowledge over an ever-widening field of art appreciation. Pictures, so important an influence in forming the taste and art appreciation of children, should be chosen for their excellence and with reference to the child's developing preferences. Money is spent for good furniture, rugs and draperies in the home; money is spent for proper food and clothing. Are not the best pictures, fundamentally affecting the quality of a child's thinking and his aesthetic

appreciation, worthy of an important place in the family budget? The time has gone by when the enlightened parent relegates to the child's room the insignificant, or unlovely, or obviously cheap picture, with its indelible effect on the impressionable young mind. . . .

"Appreciation of pictures is an inevitable result of the making of pictures, no matter how rudimentary and casual the attempts. This is realized by teachers and parents who emphasize the importance of art expression for children—and, similarly, for adult amateurs. It adds greatly to the ability to see and appreciate a picture, if one has had even slight experience in the making of pictures. As today's children are taught the use of art materials and tools, their observation of methods used by great masters is sharpened, and their art appreciation developed."

The Parents Play Their Part

Art teachers in their desire to make their program function in a community-wide fashion do well to keep in close touch and participate in the work being done by Parent-Teachers Associations. As George Hetzel says in a recent issue of the Parent-Teacher Magazine:

"There are no organizations in our country today engaged in more significant and far-reaching activities for the preservation of the finer things in our democracy than the parent-teacher associations. As a school man who has worked in and with these groups for over twenty years, the writer wishes to pay tribute to the thousands of loyal parents who have faithfully supported the most democratic institution in our present civilization—the public school. Through their efforts we have better homes, better communities, better school buildings and equipment, and better teachers."

Helped in Arkansas

The Teaching Sets of books, photographs, lantern slides and other reference material which have been provided by the Carnegie Corporation for the use of colleges throughout the country, have been of inestimable value. One set has helped Hendrix College at Conway, Arkansas, in developing its art educational work among students and in the community. Miss Wilma D. Wolfs, Head of the Art Department of the college, gave an enlightening account of this work before the Arkansas State Education Association at its recent meeting in Little Rock.

From Other Lands

Exhibits of Peasant and Modern Art from various European countries are being shown in many cities of this country by the International School of Art. This organization reports an ever-increasing interest in Folk Art. Its exhibit of Viennese School Children's work will be shown at the Toledo Art Institute during the April meeting of the Western Arts Association.

Announcement

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Two Austrians

THE AUSTRIANS, unlike the other schools of modern painting in Europe, are little known to the American art public, a condition that the Harriman Galleries of New York are making an effort to alter with their joint show of oils and water colors by Josef Dobrowsky and Robin Andersen, two leading Vienna painters. The exhibition continues to Feb. 14.

Josef Dobrowsky, who was born in 1889, studied at the Academy of Arts in Vienna, winning the gold medal in 1912. In 1919 he became a member of the Vienna Secessionists, winning the gold medal in 1912. He has won the Austrian State Prize for Pictorial Art four times, and is represented in the Modern Gallery of the Belvedere, the State Gallery, the City Museum and the Albertina Collection, all in Vienna. Robin Andersen was one of the founders of the New Art Group in Austria in 1919 in association with Kokoschka, Faistauer, Kolig, Schiele and Wiegele. Although unknown in America, he has a wide reputation in Europe, having exhibited in Berlin, Munich, Stockholm, Copenhagen, Rome and Prague. Andersen is also interested in designing tapestries.

LABOR TROUBLE: "My model went on a 'sit down' strike," says P. Lapis Lazuli, well known Fifty-Seven Street boulevardier. "Guess I'll have to paint another one of those *Femme Assise* things."

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The Sham of It

[Continued from page 13]

This new period (during the 1920's) built around Picasso (affiliated to Surrealism but never entirely belonging to it), Max Ernst, Duchamp, de Chirico, and others was based on research of the subconscious and of hypnotic sleep.

The movement vegetated aimlessly, sustained by literary periodicals, such as "La Revolution Surrealiste," "Le Surrealisme au Service de la Revolution," and would have been buried and forgotten everywhere ages ago if not for the powerful personality of Salvador Dali, who has given to a cause lost in advance the support of his young strong faith, the vigor of his draughtsmanship, the dazzling brilliance of his pallet. Even with that, in Europe, no one has any use for Surrealism, except designers of clothes who can, as Schiaparelli did after the London Exhibition, utilize some of the Surrealists' practical jokes in details of pockets or of belts. Otherwise no European critic would devote a serious line of writing to Surrealism considered as an art. So the able salesmen of Surrealism decided to try out if America would be more gullible than the old world—and the result is an exhibition at the Museum of Modern Art . . .

Charlatanism has been consecrated in one of the most progressive and most enlightened organizations of this country: the Museum of Modern Art. But the critical press, usually so timid, has not fallen for this sort of fallacy. This time, all of the New York art critics have vetoed the exhibition.

Not very openly nor ostentatiously, it is true, and always finding "something good to say" one way or the other, so as not to make enemies, and smoothing the acuteness of the condemnation by some laudatory remarks about sidelines.

Art criticism, which used to be one of great professions of literature, has dwindled down to nothingness because of a few people's mistakes regarding the early modernists, Gauguin, Cézanne, Van Gogh. Afraid of making another similar mistake, contemporary art critics have brought the profession down to mere descriptive reportage, and not even good reporting. There is nothing creative left about it at all, no ideas, no intellectuality. We are a herd of sheep following each other and afraid of any commitment.

A reaction must logically take place soon, and the more decided stand of American critical opinion against exportation of out-dated post-war movements gives us some hope for the regeneration of our profession. Let this huge bluff show be its funeral shroud.

BOSTON DIRECTOR HONORED: George Henry Edgell, director of the Boston Museum of Fine Arts, has been made a chevalier of the Legion of Honor.

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BIRMINGHAM, ALA.
Public Library Feb.: Polish graphic art.

MONTGOMERY, ALA.
Museum of Fine Art Feb.: Water colors, Oscar Julius.

ALA. TALADEGA, ALA.
Taladega College Feb.: 4-18: Circuit exhibition, Southern States Art League.

LOS ANGELES, CALIF.
Museum of Art Feb.: 3rd Annual of Academy of Western Painters; Work by Lionel Feininger.

OAKLAND, CALIF.
Art Gallery To Feb. 28: Paintings, Florence Alston Swift, Maurice Logan.

SAN FRANCISCO, CALIF.
Museum of Art To Feb. 7: Work by Paul Klee. Feb. 5-Mar. 22: Landscape architecture. Feb. 8-25: Genre paintings.

Paul Elder & Co. Feb. 8-March 27: Oils, Roberto Montenegro.

SANTA BARBARA, CALIF.
Faulkner Memorial Gallery Feb. 4-28: Lionel Feininger.

SAN MARINO, CALIF.
Huntington Library Feb.: Drawings by William Blake.

COLORADO SPRINGS, COLO.
Fine Arts Center To Feb. 18: Prints by French & American artists.

DENVER, COLO.
Museum of Art To Feb. 15: Water colors by Nile J. Behncke, E. Boyd Hall.

HARTFORD, CONN.
Wadsworth Atheneum To Feb. 9: Portraits.

NEW LONDON, CONN.
Lyman Allyn Museum Feb. 3-24: German painting of the Middle Ages & Renaissance.

WILMINGTON, DEL.
Society of Fine Arts Feb. 8-March 4: Howard Pyle Coll.

WASHINGTON, D. C.
Art Club To Feb. 19: Work by Wells M. Sawyer, Emma J. Siboni, Russell Train Smith.

Corcoran Gallery To Feb. 7: Paintings, May Conly Schaetzl. To Feb. 22: 46th Annual Soc. of Wash. Artists; 5th Exhibition, Soc. of Miniature Painters of Wash.

Smithsonian Institution Bldg. Feb. 1-8: John E. Costigan.

Studio House Feb. 2-21: Water colors, John Marin.

PALM BEACH, FLA.
Society of Four Arts To Feb. 11: Paintings, Bernard Bouet de Monvel.

ATLANTA, GA.
High Museum Feb.: American Paintings from Whitney Museum.

MUNCIE, IND.
Ball State Teachers College To Feb. 13: Indiana Print Society.

CHICAGO, ILL.
Art Institute Feb. 4-March 7: Work by local artists.

Chicago Galleries Ass'n Feb. 13-March 6: Ass'n of Chicago Painters & Sculptors.

Palette & Chisel Academy Feb.: Annual Water Color Show.

Quest Art Gallery To Feb. 15: Amy Irvin McClelland.

LAWRENCE, KANS.
Thayer Museum Feb.: Paintings, Raymond Eastwood.

NEW ORLEANS, LA.
Isaac Delgado Museum of Art Feb.: Paintings by Ben Ploger, F. Ballard Williams, T. A. Robertson.

PORTLAND, ME.
Sweat Memorial Museum To Feb. 21: Paintings, John J. Dull.

BALTIMORE, MD.
Museum of Art Feb. 17-March 17: Cubism & Abstract art.

Walter Art Gallery Feb.: Byzantine and Armenian mms.

HAGERSTOWN, MD.
Washington County Museum Feb.: Fifth Annual, Cumberland Valley Artists.

ANDOVER, MASS.
Addison Gallery To Feb. 5: Methods of painting & print making.

Feb. 6-28: Paintings, Albers, Dreier, Drewes, Kelpé.

BOSTON, MASS.
Art Club To Feb. 6: Paintings, Emma Fordyce MacRae, Thomas S. Baker.

Doll & Richards To Feb. 13: Sculpture, Karoly Fallop, Feb. 8-20: Paintings, Polly Nordell.

Guild of Boston Artists To Feb. 6: Sculpture, Amelia Peabody. Feb. 8-20: Paintings, Marie Danford Page.

Harley Perkins Gallery Feb.: Paintings, Oliver Chaffee.

Grace Horne Gallery To Feb. 6: Paintings, Waldo Pierce, Agnes Abbot; sculpture, Agnes Yarnell, Feb. 8-27: Russell Cheney, Carl Zerbe.

Museum of Fine Art To March 10: Anniversary Print Show.

NORTHAMPTON, MASS.
Smith College Feb. 8-28: Work by Winslow Homer.

SPRINGFIELD, MASS.
Museum of Fine Art Feb.: Work by Francesco Guardi.

WORCESTER, MASS.
Art Museum Feb. 19-March 21: The Dark Ages.

DETROIT, MICH.
Institute of Arts To Feb. 25: 17th century French painters.

GRAND RAPIDS, MICH.
Grand Rapids Art Gallery To Feb. 15: Grand Rapids artists.

MUSKEGON, MICH.
Hackley Art Gallery Feb.: Muskegon Artists Annual.

MINNEAPOLIS, MINN.
Institute of Arts Feb.: Prints by George Bellows. To Feb. 21: American paintings from Chicago "Annual"; Japanese prints.

KANSAS CITY, MO.
Art Institute Feb. 7-March 1: Mid-western Artists Exhibition.

William Rockhill Nelson Gallery Feb.: Flower paintings.

ST. LOUIS, MO.
City Art Museum To Feb. 15: 31st Annual Exhibition American Paintings.

MANCHESTER, N. H.
Currier Gallery of Art Feb.: Italian Primitives; Paintings from collection of Booth Tarkington.

NEWARK, N. J.
Cooperative Gallery Feb.: Younger Artists Show.

Museum of Art Indef.: American Moderns in painting & Sculpture; methods of portraiture; 19th century American paintings.

ALBANY, N. Y.
Institute of History & Art Feb.: Paintings, Lucile Howard, Peggy Dodd, Henri V. Alden.

BROOKLYN, N. Y.
Museum of Art Feb.: 5 centuries of German Art.

Grant Studios Feb. 8-23: Black & white annual.

Lincoln (High School) Gallery To Feb. 5: WPA Graphic Art Show.

BUFFALO, N. Y.
Albright Art Gallery Feb.: Master Bronzes; bronze making; Buffalo Soc. Artists Water Color Show.

ELMIRA, N. Y.
Arnot Art Gallery Feb.: Etchings from Chicago Soc. Etchers. Feb. 15-27: National Soap Sculptures.

• • •

NEW YORK, N. Y.

A. C. A. Gallery (52 W. 8) To Feb. 6: Paintings, Harrington. Feb. 7-20: Work by John Lonergan.

American Academy Arts & Letters (B'way, & 156th) Feb.: Sculpture, Anna Hyatt Huntington.

American Fine Arts Soc. Bldg. (215 W. 57) To Feb. 10: Nat'l Ass'n Women Painters Sculptors. Feb. 14-28: New York Water Color Club Annual.

Art American Place (509 Madison) To Feb. 8: New work of John Marin. Feb. 4-March 7: "Horns, Hills, Feathers," by Georgia O'Keeffe.

Another Place (43 W. 8) To Feb. 9: Work by Joe Solman.

Argent Galleries (42 W. 57) Feb. 1-18: Paintings, Marjory Monroe; prints, Zulema Barcons.

Artists Gallery (33 W. 8) Extended to Feb. 7: Paintings, De-

Hirsch Margules. Feb. 8-March 1: Debut, Gaston Longchamps.

Associated American Artists (420 Madison Ave.) To Feb. 6: Prints, Peter Hurd.

Babcock Gallery (38 E. 57) Feb.: Paintings, American artists.

Bignou Gallery (32 E. 57) To Feb. 6: Maurice Utrillo.

Boyer Galleries (69 E. 57) To Feb. 6: Paintings, George Constant.

Feb. 8-28: Sculpture, Chain Gross.

Brummer Gallery (53 E. 57) To

March 20: Sculpture, Ossip Zadkine.

Carroll Carrstairs Gallery (11 E. 57) Feb.: Paintings, French 19th & 20th century artists.

Clay Club (4 W. 8) Feb.: 10th Annual Members Show.

Columbia University (B'way & 115th) University Hall To Feb. 6: Drypoints, John H. Clifford. Avery Hall Feb. 4-28: Work by students.

Contemporary Arts (41 W. 54) To Feb. 6: Work of Nicolas Takis.

Feb. 8-27: Mid-season retrospective of the sponsored group.

Delphic Studios (724 Fifth) To Feb. 14: Martha Crocker, Edward Spruce, Sanchez Felipe. Downtown Gallery (113 W. 13) Feb.: Group show.

Durand-Ruel Galleries (12 E. 57) Feb.: 19th & 20th century French paintings.

Federal Art Project Gallery (7 E. 38) Feb.: Federal Art Project sculpture.

Ferrargi Galleries (63 E. 57) To Feb. 14: Sculpture, Stuart Benson; water colors, Corey Kiltvert.

Fifteen Gallery (37 W. 57) Feb. 8-20: Recent work of Carl Gordon Cutler. To Feb. 6: Sculpture by Cornelius Van Chaping.

Gallery of American Indian Art (120 E. 57) Feb. 8-27: Water colors by Zuni children and adults.

Grand Central Art Galleries (15 Vanderbilt Ave.) To Feb. 13: Paintings, Harry Watrous. Feb.

2-20: American Soc. Miniature Painters Annual. Feb. 3-27: Prints, Stow Wengenroth.

Grand Central Galleries (Fifth Ave. at 51st) Feb. 15-27: Paintings, George Elmer Brouce.

Guild Art Gallery (37 W. 57) To Feb. 6: 3 American sculptors; student work.

Marie Harriman Gallery (61 E. 57) To Feb. 13: Paintings, two Viennese moderns.

Frederick Keppel & Co. (71 E. 57) Feb.: Chiaroscuros.

Kleemann Galleries (38 E. 57) Feb.: Paintings, prints by Gerald L. Brockhurst.

C. W. Kraushaar (730 Fifth) To Feb. 4: Paintings, William Glackens. Feb. 8-27: American paintings; etchings by John Sloan.

Julien Levy Gallery (602 Madison) Feb. 2-16: Work by Ferdinand Springer and Leonid.

Macbeth Galleries (11 E. 57) Feb. 2-15: Group exhibition; oils by John E. C. Taylor.

Pierre Matisse (51 E. 57) Feb.: Water colors, John Doe Passos.

Guy Mayer Gallery (41 E. 57) Feb. 8-27: Eight British graphic artists; antique Chinese porcelains and jades.

Metropolitan Museum of Art (Fifth at 82nd) To Feb. 14: John Singleton Copley. To Feb. 7: Drawings from Athenian vases.

Midtown Galleries (805 Madison Ave.) To Feb. 15: Work by Doris Rosenthal.

Milch Galleries (106 W. 57) Feb.: American sculptures.

Montrose Gallery (785 Fifth) To Feb. 6: Group exhibition.

Morton Galleries (130 W. 57) To Feb. 13: Oils and sculpture, Max Kent Hoe; water colors, Bernardino Custer.

Municipal Galleries (63 W. 53) Feb. 3-21: Eighteenth Exhibition, New York artists.

Museum of Modern Art (11 W. 53) Feb. 10-March 7: Modern English architecture, posters.

National Arts Club (15 Gramercy Pk.) Feb. 4-25: Nat'l Exhibition Lithographs, Woodcuts, and Block Prints.

J. B. Neumann's New Art Circle (509 Madison Ave.) Feb.: Group exhibition.

Newhouse Galleries (5 E. 57) Extended to Feb. 6: Thomas Moran Memorial Exhibition. Feb. 8-27: William de la Montague Cary.

Georgette Passadot Gallery (22 E. 60) To Feb. 15: Mexican retablos.

HOUSTON, TEXAS
Museum of Fine Art To Feb. 21: 13th Annual, Houston artists; paintings, John Stewart Curry.

MILWAUKEE, WISC.
Art Institute Feb. 1-28: Paintings, Freda Gugler. Feb. 6-28: Curry-Benton Exhibition.

OSHKOSH, WISC.
Public Museum Feb.: Art of Western Indians.

Progressive Arts Gallery (428 W. 57) To Feb. 6: Work by Peggy Maquire and Orren Louder.

Public Library (Fifth at 42nd) Indef.: Prints in prints.

Frank K. M. Rehn Gallery (683 Fifth) Feb. 1-27: Paintings Henry Mattson.

Rabinovitch Gallery (40 W. 56)

To Feb. 15: Social photo surrealism, Lewis Jacobs.

Salmagundi Club (47 Fifth Ave.) Feb. 12-26: Annual Water Color Show.

Schaeffer Galleries (61 E. 57) Feb.: Early German paintings.

Marie Sterner Galleries (9 E. 57) To Feb. 13: Paintings, Anne Hayward Taylor; group show, Americans.

Studio Guild (730 Fifth) To Feb. 15: Group from Providence Art Club.

Mrs. Cornelius J. Sullivan (57 E. 55) To Feb. 6: Paintings, Peter Hurd.

Tricker Galleries (21 W. 57) To Feb. 15: Group show.

Uptown Gallery (249 West End Ave.) To Feb. 15: Arthur Feber.

Valentine Gallery (16 E. 57) To Feb. 20: Louis Eilshemius.

Walker Galleries (108 E. 57) To Feb. 8: woodcuts by John J. A. Murphy. Feb. 9-March 2: Jo Mielziner.

Westermann Gallery (24 W. 48) To Feb. 20: Work of Ernst Barlach.

Weyhe Gallery (794 Lexington) To Feb. 14: Drawings of Kenyon Cox.

Whitney Museum (10 W. 8) To Feb. 19: Recent acquisitions.

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ROCHESTER, N. Y.
Memorial Art Gallery To Feb. 21: East Indian Art; paintings by Elliot Orr; contemporary American prints.

SYRACUSE, N. Y.
Museum of Art To Feb. 3: Rockwell Kent.

CANTON, O.
Art Institute Feb.: Butler Art Institute Show.

CINCINNATI, O.
Museum of Art Feb. 7-28: U. S. Camera Salon.

CLEVELAND, O.
Museum of Art To Feb. 7: Cubism & Abstract art. To Feb. 21: Illustrators.

COLUMBUS, O.
Gallery of Fine Arts Feb.: Sculptured heads; Audubon prints; Josephine Klippert Memorial Show.

Little Art Gallery Feb. 7-21: Work of Mark Russell.

DAYTON, O.
Art Institute Feb.: Hungarian paintings.

TOLEDO, O.
Museum of Fine Art Feb.: Fourth International Exhibition of Engraving & Etchings.

YOUNGSTOWN, O.
Butler Art Institute Feb. 5-28: Currier & Ives.

ZANESVILLE, O.
Art Institute Feb. 4-March 7: Mexican handicraft. Feb.: Paintings, Elsie Dorey.

PORTLAND, ORE.
Art Ass'n Feb. 8-28: Japanese prints.

PHILADELPHIA, PENN.
Art Club Feb. 7-27: Group show of oils & sculpture.

Boyer Galleries To Feb. 2: Knud Merrild.

Gimbel Galleries To Feb. 13: Surrealism, Max Ernst.

Pennsylvania Academy of the Fine Arts Feb.: 132nd Annual.

Plastic Club Feb. 5-22: Annual water color show.

Pennsylvania Museum To March 1: Surrealism.

Print Club To Feb. 12: Fine prints with their preliminary drawings.

PITTSBURGH, PENN.
Carnegie Institute To Feb. 14: 15th International Water Color Show.

DALLAS, TEXAS
Museum of Fine Arts To Feb. 14: Eighth Annual Allied Arts. To Feb. 13: American Artists Group prints. Feb. 4-March 7: Guatemalan exhibition.

HOUSTON, TEXAS
Museum of Fine Art To Feb. 21: 13th Annual, Houston artists; paintings, John Stewart Curry.

MILWAUKEE, WISC.
Art Institute Feb. 1-28: Paintings, Freda Gugler. Feb. 6-28: Curry-Benton Exhibition.

OSHKOSH, WISC.
Public Museum Feb.: Art of Western Indians.

BOOKS

REVIEWS & COMMENTS

Portrait of America

AN ANNOUNCEMENT slipped into a large, heavy book sent out for review reads, in part, as follows: "The undersigned wish to announce that they have organized a private company—Art in Federal Buildings Incorporated—which proposes to publish a complete continuing record of the painting and sculpture created under the Treasury Department Art Projects. Volume I: *Mural Designs*, 1934-1936, is now ready for distribution. Other volumes on sculpture, on completed murals and on easel paintings will follow."

The undersigned are: Edward Bruce, Olin Dows, Marai Ealand, Insee Hopper, Cecil H. Jones, Henry La Farge, Edward Rowan, and Forbes Watson.

Volume 1 is a 309-page book with extra large format containing nearly 500 half-tone illustrations of mural designs, 380 line cuts of architectural drawings showing the position of the murals on the walls, and a biographical index of the 125 artists whose works are reproduced. The book is published in two editions: the Artists' Edition at \$6.50, and a limited Library Edition at \$10.

Obviously this venture is another non-profit activity by that small corps of men who have done and are doing so much to make government patronage the first really vital spur toward an American art. Volume 1 is a complete *raisonné* of what has been accomplished in murals and is assembled and written by Edward Bruce and Forbes Watson.

Reviewing the book in the Los Angeles Times, Arthur Millier found America in self-portrait. The book, he said, "can give you a thrill to see how the artists are digging into the history of the land, making their designs out of the texture of American life."

"These designs are very obviously not all masterpieces. Many of them are too restless for wall comfort, too loaded with incident. Some are overly illustrative, others are mannered. Few of these artists are likely to excel the pre-depression professionals on the technical side.

"But in subject material and attitude toward it, these Federal murals begin a new age in our art. They speak American. To a nation which during the post-war years almost forgot it had a history and a way of life, they bring the fact and flavor of its days.

"Strong lineaments of early settlers in Iowa, Michigan and Oregon. Profiles of old cities, mills, forts. The drama of Pittsburgh's steel industry, the busy brass and sewing-machine factories of Bridgeport. The farm life of Illinois, Kansas and California and the latter's days of gold.

"Leafing through this important book, it is apparent that these walls are being filled honestly, sometimes intelligently, occasionally beautifully. Time is the best winnower of art. Other artists will some day paint over the works that don't wear well.

"Meanwhile mural painting has entered American life on a permanent basis, guided not by politicians, but by artists and connoisseurs who know the field.

"Behind the whole development stands that quiet, practical dreamer, the painter and business man, Edward Bruce, the man who made government see that material wealth is not enough. He is the honored father of this new, growing 'portrait of America.'



Ordered Off: A. B. Frost

Pictorial Americana Feature of Auction

PICTORIAL AMERICANA comprising Currier & Ives lithographs from the collection of Daniel W. Patterson, paintings and drawings by the great American sporting artist, A. B. Frost, collected by Henry W. Lanier, American and Canadian views and other paintings and prints will be dispersed at the American Art Association-Anderson Galleries the evening of Feb. 11, following exhibition from Feb. 6.

The group of original works by A. B. Frost, who is considered America's foremost "upland shooting artist," is probably the only such group to come on the market. Included among the important items are *Hunting Wild Turkey*, a wash drawing, *English Snipe Shooting*, an oil, and *Ordered Off*, the first water color sketch from life of the subject of one of Frost's most famous pictures, published in *Scribner's Magazine* in 1903 in a series of eight drawings, "A Day's Shooting."

One of the finest of the Currier & Ives prints in the sale is *Home for Thanksgiving* after the painting by Durrie, a work so characteristic of the American scene of days gone by that it has become a classic. Other choice

items include *Morning*, drawn by Palmer, from the American Winter Scenes Series; *The Old Homestead in Winter*, considered one of the finest of all Currier & Ives winter scenes; the rare *Last War-whoop*; and *The Cares of a Family*, after Tait's painting.

Several other interesting sales are scheduled for the American Art Association-Anderson Galleries for the first part of February. English and French 18th century furniture and decorations, the property of Mrs. Julia G. Lyle, will be sold the afternoons of Feb. 11, 12 and 13. The collection of New England antiques formed by the late Frederick Wellington Ayer will be dispersed the afternoons of Feb. 5 and 6. This sale is notable for the large number of American wall and shelf clocks, an unusual amount of Sandwich glass, Windsor chairs and Currier & Ives prints.

Paintings from the estate of the late Frank D. Frazier, together with canvases from other sources, will be dispersed the evening of Feb. 18. An important Corot, *Le Chevrier Charmant sa Chevre avec la Flute*, is one of the most notable pictures in this sale.

BOOKS RECEIVED

PERSPECTIVE, by Frank Medworth. New York: Charles Scribner's Sons; 133 pp; profusely illustrated; \$6.

A complete treatise on the subject written from a teaching experience.

CONVERSATION PIECES, by Sacheverell Sitwell. New York: Scribner's. 119 pp; 130 illustrations (6 in color); \$8.50.

A survey of this phase of British art from the 17th to the 19th century. Timely because of revived interest in this literary painting.

AN INTRODUCTION TO ART EDUCATION, by William G. Whitford. New York: Appleton-Century; 391 pp; illustrated; \$2.50.

A revised edition, excellently organized for practical teaching. Has an exhaustive bibliography.

CEZANNE, by Ambroise Vollard. New York: Crown Publishers. 125 pp; 8 color plates; 33 half-tones; \$1.69.

A new edition of Vollard's famous biography, popularly priced.

MY FATHER, PAUL GAUGUIN, By Pola Gauguin. New York: Alfred Knopf. 292 pp; 48 plates; \$3.75.

The son draws a new picture of Gauguin.

CATALOGUE OF BRITISH PAINTINGS IN THE HENRY E. HUNTINGTON LIBRARY AND ART GALLERY, by C. H. Collins Baker, with an introduction by Sir Charles Holmes. San Marino, Calif.: The Huntington Library; 100 pp; 50 plates (Deeptone Offset); limited; \$5.

The late Sir Charles appraises this rich collection. The cataloguing is thorough.

TABLE DECORATIONS AND PARTY PLANS, by Alfreda Lee. Pelham, N. Y.: Bridgeman Publishers; 128 pp; 40 gravure illustrations; \$1.50.

A hostess' handbook for beautifying the table on festive occasions.

TREES, by Thomas O. Sheckell. New York: Frederick A. Stokes Co.; 82 gravures with text; \$4.00.

Excellent photos with text that is brief but informative.

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THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

WOMEN'S ACTIVITIES & AMERICAN ART WEEK

(November 1 to 7, 1937)

National Director, Florence Topping Green
104 Franklin Avenue, Long Branch, N. J.

AMERICAN ART AND THE WOMEN OF AMERICA

"The first necessity of a new nation is to believe in itself."

—VAN WYCK BROOKS.

To create this self-confidence among living American artists, and to win the interest and regard of the American people for contemporary American arts and crafts—These are both functions of the American Artists Professional League.

"The only nations which come to be called historic are those which recognize the importance and worth of their own institutions."

—TOLSTOY.

American Art Week

First public use of the new name for National Art Week, American Art Week, was made at the Annual Meeting Dinner in New York January 21st, 1937. The change of name of this important annual activity which the League sponsors was made recently by the National Executive Committee as something more closely in accord both with the American Artists Professional League and with its slogan "For American Art." American Art Week will be used hereafter instead of the already well known National Art week.

Awards at Annual Dinner

Mr. Wilford S. Conrow, Mr. Arthur Freedlander, Mr. Georg Lober and the editor of this department were the judges for the prize painting awards to State Regional Chapters for 1936 celebrations of American Art Week. Reports, accompanied by a vast number of newspaper clippings, were received from forty states and the European Chapter. Excellent work was done in every section, not only for the week but for art and artists in each state during the year. The finest result from the contest is the fact that it was gratifying to discover that many fine art projects had been started because of 1936 American Art Week celebrations. Art classes have been formed; exhibitions were so much appreciated that they have been continued during the year; many paintings were sold; traveling collections were put in circulation; art centers have been formed.

The prize *Courage* by Arthur Freedlander was awarded to the Oklahoma State Regional Chapter, Mrs. N. Bert Smith, state chairman. This painting goes to the state west of the Mississippi that not only did the best work for art but also worked with good results in the membership extension campaign of the American Artists Professional League.

There were so many fine celebrations among the states east of the Mississippi that it took the judges a long time to reach a majority decision. Finally the prize, the colorful water color painting, *Road to Luxor*, by Taber Sears, was awarded to the state of New York, Mr. Arthur Freedlander state chairman and Mrs. R. I. Deniston, state director. Honorable mention was given to New Jersey (Mrs. W. Wemple, State Director); Indiana (Mrs. Sangernebo, State Director); Pennsylvania (Mrs. J. B. Hervey, State Chairman and Director); Rhode Island (Mr. Frederick Whitaker, State Chairman and Miss H. Sturtevant).

Some of these fell behind in membership extension only.

Other states turning in reports deserving special mention were:—Colorado (Mrs. Caroline Tower, State Director); California (Mrs. St. Claire Matzpa, State Director); Nebraska (Mrs. G. Tilden, State Director); Texas (Mrs. Greenleaf Fisk, State Chairman and State Director); Ohio (Mr. Karl Bolander, State Chairman); Missouri (Mrs. B. Hall, State Director); Minnesota (Mrs. Elsie Van Dusen, State Chairman); Connecticut (Mrs. Lillian Card, State Director); Kansas (Mrs. M. P. Butcher, State Director); Florida (Mrs. R. W. Oliver, State Director); Massachusetts (Mrs. H. Stephens, State Director) and District of Columbia (Mrs. Thora H. Seaton, Director).

New York State, under the leadership of Mr. Arthur Freedlander and Mrs. R. I. Deniston did marvelous things for art. On Long Island alone more than three hundred artists were given an opportunity to exhibit. There were many exhibitions, window shows, lectures and exhibits of school art in Freeport, Baldwin, Rockville Center, Hempstead, Wantagh, Hicksville, Garden County Community, Nassau, Bayville, Riverhead, Farmingdale, Malverne, Jamaica, Flushing, Douglastown, Roslyn, Jackson Heights, and Mattituck. Thomas Barrett had charge of exhibitions in Poughkeepsie and did a good job.

All over the state there were dinners and luncheons. Brooklyn and New York had extensive celebrations. Mrs. Edson Doolittle observed the week by taking groups to art centers. Miss Frances Grant of the Roerich Museum assisted by Miss Betty Gnad, was successful in getting all of the prominent museums to co-operate in observing the week.

Mrs. E. J. Babcock had a list of New York art shows printed for American Art Week for the benefit of out-of-town visitors. In Ogdensburg there were many events. Warsaw was so pleased that it is planning a larger observa-

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College of Medicine, Eden Ave., Cincinnati, O.

tion next year. All of Buffalo's art galleries and museums co-operated. The Albright Art Gallery loaned an attractive exhibit of paintings to a department store. Middleton, Port Chester, Larchmont, Elmira, Ronda, Syracuse, Binghamton, Canandaigua, all had great celebrations.

These are just a few of the things that New York did to celebrate 1936 American Art Week. Best of all for continuing the work of the League, New York led the states in the increase of membership in the League.

Pennsylvania's fine work has been mentioned several times in this page. Mrs. James B. Hervey had a splendid group of workers in all parts of the state. Mention must be made of the outstanding work of Miss Mary Black Diller whose Lancaster plan was printed on this page some time ago. Both Lancaster and Pittsburgh had magnificent celebrations. Montgomery County sent many clippings. Ambler, Souderton, Lansdale and Royersford had exhibits. Erie County sent a report. This state would surely have been a prize winner excepting for the fact that it stood seventh in membership increase and even the directors were not yet all members of the League.

* * *

Model Reports

State Reports: Ohio's prepared by Mr. Karl S. Bolander, State Chairman, is a book of outstanding beauty.

City Reports: Lancaster, Pennsylvania, submitted by Miss Mary Black Diller, District Director, is worthy of examination by all who work for 1937 American Art Week.

These reports will be returned shortly to Columbus, Ohio, and to Lancaster, Pennsylvania. But requests to see them will be honored as nearly as possible in the order they are received by the National Director of American Art Week. Shipment will be made by insured parcel post.

* * *

Annual Dinner Meeting

The largest number of people who were ever served at a dinner at the Salmagundi Club sat at the mosaic of long tables crowded into the large art gallery. Members and guests were present from as far away as California and Paris. Mr. F. Ballard Williams, National Chairman of the League, presided. Brief statements were made by the officers of the League. Mrs. Green then announced the winners of Prize Paintings awarded for outstanding superiority both in celebrations of 1936 American Art Week and for increase in membership enrollment in the League.

Formal presentation of the prize paintings was then made, and expressions of gracious appreciation to the artists who had generously donated these paintings. Mrs. Green told us also that Mr. Hobart Nichols had consented to give one of his paintings for a 1937 American Art Week Prize; and that the other 1937 prize painting would probably be contributed by a Western Artist.

Mr. Thomas Wilfred was introduced by Mr. George Waller Parker who acted as master of

ceremonies. Mr. Wilfred described his development of a color organ, the Clavilux. After the lights were out he gave a rarely beautiful demonstration of color effects on a portable instrument that he had installed in the gallery. At will, and within the limits of the abridged key board of the small apparatus, we saw dissolving or rhythmically moving colors sometimes pure, sometimes neutral, and disappearing. It is probable that many a young man dreamed dreams and older artists saw visions.

Mr. Karl S. Bolander, Ohio State Chairman, then gave the first demonstration of a new medium by which the American artist can be made well known as a human being to the American public. He called it "The Artist Behind the Painting." Mr. James R. Hopkins, N. A., head of the Department of Fine Arts at Ohio State University served as the subject of this first recording.

While a stereopticon threw on the screen facsimiles of Mr. Hopkins' famous paintings of Kentucky mountaineers, from color slides made by the recently perfected Eastman process of direct color photography, a victrola reproduced, from an electrically transcribed record of the type used for broadcasting, a conversation between the artist and a friend. We who listened learned what it was that attracted Mr. Hopkins to the coves of eastern Kentucky, how he won the confidence and the friendship of these mountaineers. The paintings and the artist were no longer far away abstractions but full of lovable human interest. The master record can be duplicated by the hundred. Such recordings and slides can bring American artists and American works of art close to the American people, Mr. Bolander believes. It was a convincing demonstration. The project of carrying it on in a large way has been submitted to the National Executive Committee. There will be more about this in later issues.

Every dinner program is better for variety, and this was supplied by the rich baritone voice of Mr. Joseph Meyer, and by the felicitous humor of our own Gilbert White, past chairman of the European Chapter of the League.

* * *

Nat'l Executive Committee, 1937

By the vote of approval of the members present at the Annual Meeting, the following comprise the National Executive Committee of the American Artist Professional League: Wayman Adams, Walter Beck, Louis Betts, Robert M. Carrere, Wilfred S. Conrow, John Ward Dunsmore Arthur Freedlander, Gordon H. Grant, Florence Topping Green, Georg J. Lober, Arthur D. Lord, Hobart Nichols, George Waller Parker, Albert T. Reid, Orlando Roulard, Taber Sears and F. Ballard Williams.

In accordance with the provisions of the by-laws, the National Executive Committee at the next meeting after the Annual Meeting will elect from its own members the officers to serve for the ensuing year. Announcement of the results of this election will be made on this page in the next issue of THE ART DIGEST.

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Where to show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.

Atlanta, Ga.

SEVENTEENTH ANNUAL EXHIBITION OF THE SOUTHERN STATES ART LEAGUE at the High Museum of Art, April 2-26. Open to members. All media. Jury. Awards. including the Blanche S. Benjamin Prize of \$250 for the "loveliest painting of a Southern subject." Last date for exhibits: March 6. Address: Ethel Hutson, Sec., 7321 Panoa St., New Orleans, La.

Birmingham, Ala.

SOUTHERN PRINTMAKERS ANNUAL, Southern Printmakers Society, Birmingham, Ala., March 1-30 (and thence on tour to Jan. 1938). Open to all artists, anywhere; all print media except monotype. Fee: \$2.00 annual dues (which entitles to presentation print); jury. Last day for return of entry cards, Feb. 15; for arrival of exhibits, Feb. 25. Awards: Dr. Carl Austin Weiss, Jr. Memorial Prize; Presentation Print Prize; and others. For information address: Sec., Frank Hartley Anderson, 2112 Eleventh Court, South, Birmingham, Ala.

Brooklyn, N. Y.

BROOKLYN SOCIETY OF MODERN ARTISTS EXHIBITION at the Grant Studios, 110 Remsen St., Brooklyn, N. Y., March 1-15. Open to members and guest artists of Brooklyn and Long Island in oil medium. Fee: \$1.25; jury. Last day for arrival of exhibits, Feb. 24. For full information address: M. M. Grant, Grant Studios, 110 Remsen St., Brooklyn, N. Y. Telephone CU. 6-7884.

Chicago, Ill.

EIGHTEENTH SWEDISH-AMERICAN ART EXHIBITION, April 3-11. Swedish Club of Chicago, 1258 No. La Salle St., Chicago. Open to Swedish-Americans in oil, water color, etching, wood cut and sculpture media. Last day for return of entry cards March 17, 1937. No fee; jury; three cash prizes. For information and prospectus address: The Swedish Club of Chicago, 1258 N. La Salle St., Chicago, Ill.

SIXTEENTH INTERNATIONAL EXHIBITION OF WATER COLORS, at the Art Institute of Chicago, March 18-May 16. Open to all artists in water color medium. No fee; jury; three cash prizes. Days for receiving exhibits, Feb. 2-11. For information and prospectus address: Robert B. Harshe, Director, The Art Institute of Chicago, Chicago, Ill.

Hartford, Conn.

TWENTY-SEVENTH ANNUAL EXHIBITION, Connecticut Academy of Fine Arts, Mar. 6-28. Open to all artists in oil sculpture and black and white. No fee; jury; numerous cash prizes. Exhibition will be held in the Morgan Memorial Museum, Hartford. Circular of information will be ready Feb. 1. Address: Carl Ringius, Sec., Box 204, Hartford, Conn.

New Haven, Conn.

THIRTY-SIXTH ANNUAL EXHIBITION OF THE NEW HAVEN PAINT & CLAY CLUB, at the Free Public Library, New Haven, Conn., March 8-27. Open to all artists in all media. No fee; jury; cash prizes. Last day for arrival of exhibits, Feb. 26. For information and prospectus address: Mr. Ray Weiss, Sec., 150 Bishop St., New Haven, Conn.

New York, N. Y.

112TH ANNUAL EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN, at the Fine Arts Society Gallery, New York, N. Y., March 13-April 13. Open to all artists in oil, sculpture and black and white. No fee; jury; prizes and awards. Exhibits received on March 1st and 2nd. For information and prospectus address: Sec., National Academy of Design, 215 West 57th St., New York, N. Y.

ANNUAL EXHIBITION OF THE NEW YORK WATER COLOR CLUB, at the Galleries of the Fine Arts Society, N. Y. C., Feb. 14-28. Open to all artists in water color medium. Fee \$1. Exhibits received Feb. 8. Prizes: Adolph and Clara Obrig prize of \$100; N. Y. W. C. C. purchase prize. The center gallery will again be devoted to small water colors of high quality, suitably framed for use in the modern home. For information and prospectus address: Harry De Maine, Sec., 428 Lafayette St., N. Y., N. Y.

M. GRUMBACHER AQUA-CHROMATIC EXHIBITION OF WATER COLORS, M. Grumbacher, 468 West 34th St., N. Y. C. Closing date for Spring "Traveloan Tour," March 15. Open to all artists. No fee; no jury; no awards. For information address: Research Dept., M. Grumbacher, 468 West 34th St., New York City.

New Orleans, La.

THIRTY-SIXTH ANNUAL EXHIBITION, AN ASS'N of New Orleans, at the Isaac Delgado Museum of Art, New Orleans, March 7-31. Open to members and non-residents. Paintings, sculpture, graphic arts, and crafts. No fee; jury; awards to be announced. Last day for return of entry cards Feb. 15; for arrival of exhibits, Feb. 15. For information address Mr. S. W. Weis, Sec., Isaac Delgado Museum of Art, City Park, New Orleans, La.

Pasadena, Calif.

PRINT MAKERS INTERNATIONAL EXHIBITION, sponsored by the Print Makers Society of Calif., March, 1937. Open to all artists in all media except monotype. No fee; jury; awards. Last day for entry cards and arrival of exhibits, Feb. 7. For information address: Ethel B. Davis, Sec., The Print Makers Society of Calif., Room 12, 45 South Marengo Ave., Pasadena, Calif.

Portland, Me.

FIFTY-FOURTH ANNUAL EXHIBITION of the Portland Society of Art at the L. D. M. Sweat Memorial Art Museum, Portland, Me., Feb. 28-Mar. 31. Open to all artists in oil, water color and pastel media. No fee; jury. Last day for return of entry cards Feb. 16; for arrival of exhibit Feb. 20. For information address: Miss Bernice Breck, Sec., Sweat Memorial Art Museum, Portland, Me.

San Francisco, Calif.

57TH ANNUAL EXHIBITION OF OIL PAINTINGS, TEMPERA ON GESSO, and SCULPTURE OF THE SAN FRANCISCO ART ASSOCIATION, at the San Francisco Museum of Art, March 26-May 2. Open to all American artists. Jury. Entry forms may be obtained from San Francisco Museum of Art, War Memorial, Civic Center, San Francisco, Calif.

Seattle, Wash.

NORTHWEST PRINTMAKERS NINTH ANNUAL EXHIBIT OF AMERICAN AND FOREIGN PRINTS, at the Seattle Art Museum, Seattle, Wash., March 10-April 4. Open to all artists in all print media. Fee \$1. Jury. Purchase prizes. Last day for receiving prints, March 3. For information and prospectus address: Ruth Stevens, Sec., Route 9, Box 417-D, Seattle, Wash.

Washington, D. C.

PIFTEENTH BIENNIAL EXHIBITION OF CONTEMPORARY AMERICAN OIL PAINTINGS at the Corcoran Gallery of Art, March 28-May 9. Open to all Americans in oil medium. No fee. Jury of selection meets in New York and Washington. Four prizes: first, \$2,000 accompanied by Corcoran Gold Medal; second, \$1,500 accompanied by Silver Medal; third, \$1,000 accompanied by Bronze Medal; fourth, \$500 accompanied by Honorable Mention. Last day for return of entry card Feb. 23; last day for arrival of exhibit Mar. 2 in New York City and Mar. 8 in Washington. For prospectus and information address: C. Powell Minnegerode, Director, The Corcoran Gallery of Art, Washington, D. C.

HISTORICAL PORTRAITS IN SALE: On Feb. 10 the Rains Galleries will disperse an important collection of paintings removed from 1035 Fifth Avenue, including a fine portrait of John Adams, one of Thomas Jefferson and one of Benjamin Franklin, all rare contemporary works, painted about 1800, the first mentioned being particularly interesting and valuable. Other canvases of importance include an early view of New York by Thomas Birch painted in 1825, one of Philadelphia by the same artist, painted at the same time, and examples of the work of Teniers, Ruysdael, Munsch, Corot, Rousseau, Dupre, Beechey, Hopper and others.



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